

DANIEL BARENBOIM

BEETHOVEN PIANO SONATA CYCLE

28 January–17 February 2008

DANIEL BARENBOIM

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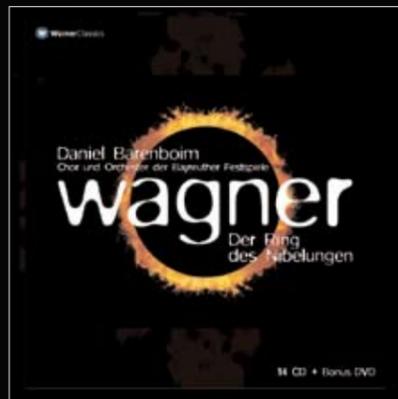
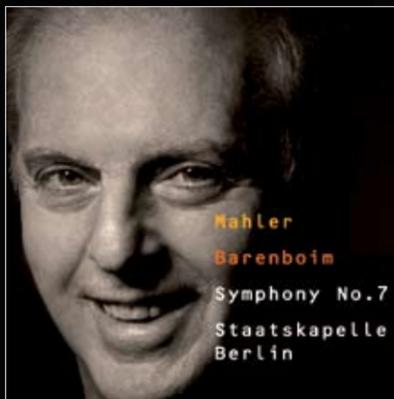
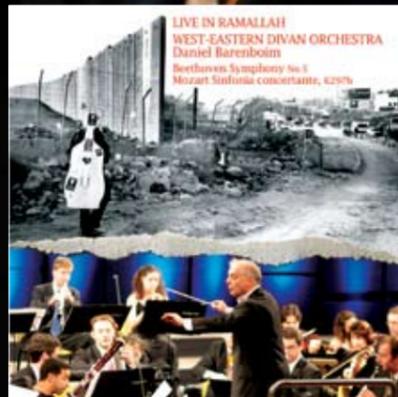




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The Conductor On Warner Classics

"MUSIC LIES AT THE HEART OF OUR UNDERSTANDING OF WHAT IT IS TO BE HUMAN." DANIEL BARENBOIM



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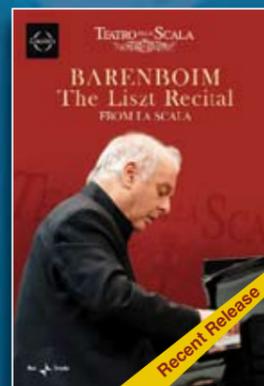
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DANIEL BARENBOIM BEETHOVEN PIANO CONCERTOS

Live recording from the
Klavier-Festival Ruhr, May 2007

To celebrate Daniel Barenboim's 65th birthday EuroArts is delighted to present this new complete cycle of Beethoven's piano concertos. Barenboim's performances of Beethoven's masterpieces have been a key part of his repertoire throughout his career, especially with his orchestra the Staatskapelle Berlin.

"Daniel Barenboim is one of the few musicians in the world today who could accurately be described as legendary."
The Times



2056748

Daniel Barenboim THE LISZT RECITAL

Live recording from the Teatro
alla Scala, Milan, May 2007

In this spectacular musical event Barenboim gracefully melds the technical and poetic aspects of some of the most rewarding of all Romantic piano works. As an interpreter of Liszt, Barenboim has a passion and colouristic approach to the music that is ideal and offers an evocative rendering of these piano works.



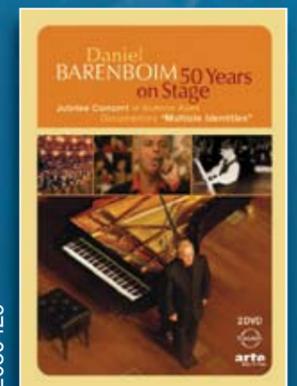
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Daniel Barenboim TANGO ARGENTINA

Recorded live in Buenos Aires,
December 2006

In this incandescent performance Daniel Barenboim joins bandoneon virtuoso Leopoldo Federico and his Orquesta Típica to present an extraordinary show with popular tangos and Latin American classics.

"This is a fun thing: Daniel Barenboim caught in his home city...leading a concert of electrifying tango music"
Classic FM Magazine



2050429

Daniel Barenboim 50 YEARS ON STAGE

Recorded at the Teatro Colón,
Buenos Aires, August 2000.
INCLUDES DOCUMENTARY.

This programme includes favourite piano works by Beethoven, Mozart and Albeniz and presents no less than 13 encores by Chopin, Schumann, Villa-Lobos, Scarlatti to name just a few.

"This is a must-have for all Barenboim admirers"
BBC Music Magazine

DANIEL BARENBOIM
BEETHOVEN SONATA CYCLE
ROYAL FESTIVAL HALL

Daniel Barenboim © WMI Riky Davila



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Presented by Southbank Centre
in association with Askonas Holt.

Daniel Barenboim's Beethoven Piano Sonata Cycle
is generously sponsored by DLA Piper UK LLP
(Wednesday 6 February performance) and Claridge's.

THE CONCEPT OF ARTIST AS LEADER

Jude Kelly, Artistic Director, Southbank Centre



Royal Festival Hall © Richard Bryant/arcaid.co.uk

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AN APPRECIATION OF DANIEL BARENBOIM

Michael Kennedy, music critic and biographer



Daniel Barenboim in 1952. Private Collection.

Although Daniel Barenboim has never held an official position in British musical life, his associations with this country are so many and so strong that he has come to be regarded as 'one of us'. His autobiography, one of the best by a musician, is called *A Life in Music* and there could be no more apt title. That life began 65 years ago in Buenos Aires where he made his debut as a pianist aged seven, including a piece by Prokofiev in his recital. A year later he was soloist with an orchestra in Mozart's Concerto K.488. His teacher until he was 17 was his father, to whom the Russian conductor Igor Markevich said 'Your son plays the piano wonderfully but I can tell from the way he plays that he is really a conductor'. Barenboim senior had taught Daniel to play with the sound of the orchestra in his mind. After the family moved to Israel in 1952 his development as a *wunderkind* was rapid.

His English debut was in Bournemouth in 1955 and in January 1956 he first played in London. Henceforth he became a regular visitor to these shores, playing all the Beethoven sonatas in London in 1967. Now, just over 40 years after that first cycle, he returns to these challenging masterpieces, in all their infinite variety, to give us the insights garnered in his astonishing career.

Barenboim took up conducting in Israel in 1962 and made his English debut in the role of conductor-soloist in 1965 with the English Chamber Orchestra. Two years later he conducted the New Philharmonia, now the Philharmonia Orchestra, in Mozart's *Requiem* at Southbank Centre's Royal Festival Hall.

It is impossible in a short article to do justice to all the facets of this versatile and multi-talented musician, but mention must be made of Barenboim's courage in breaking down taboos in his belief that music has the power to be a great healer and unifier. For example, he conducted music by Wagner in Israel despite the unofficial ban and the violent opposition his actions aroused. He pointed out that many of the protesters had the *Ride of the Valkyries* as the ringtone on their mobile telephones. And in 1999, collaborating with the controversial Palestine apologist Edward Said, he founded the West-Eastern Divan Workshop and Orchestra in which young Jewish and Arab musicians played alongside each other in amity and a spirit of reconciliation. Nevertheless, he is critical of many features of Israeli policy.

As his autobiography reveals, he is a deep thinker about all aspects of music, technical and intellectual, without ever becoming academic and incomprehensible. His writing is informed by the humanity, warmth and breadth of vision which are so evident in his music-making. He is an ever-welcome visitor to London and the bestowal on him of the Gold Medal of the Royal Philharmonic Society (see page 10), especially in view of the Society's links with Beethoven, further strengthens the bonds between Britain and this extraordinary musician of our time.

BARENBOIM AND BEETHOVEN

Marshall Marcus, Head of Music, Southbank Centre



Painting of Ludwig van Beethoven by Joseph Karl Stieler (1820).

Of all the epithets employed during the last 200 years to evoke Beethoven, the short word 'giant' is perhaps the most frequent, and certainly one of the most telling, encapsulating the monumental aspect of Beethoven's output when considered as a whole. The symphonies are rightly taken as the essential tokens of his heroic and revolutionary side, and the late string quartets as one of the great examples of far-sighted, even prophetic, writing; yet the 32 piano sonatas have an inalienable primacy about them that makes any complete Beethoven piano sonata cycle immediately notable as an event.

As Daniel Barenboim commented in an interview with me last summer [see page 7], the sonatas are one of the greatest artistic diaries of any composer, representing an almost complete catalogue of Beethoven's development. But there is something else, too – an elemental almost mythic quality in the spectacle that such a cycle presents. A lone figure on stage with a single musical instrument, returning, in this case, on eight separate occasions within a matter of weeks, to deliver the entire opus. There is a timeless quality here that is akin to Shakespeare, or even Beckett.

Entering an arena of such epic proportions with not just relative confidence but with absolute authority is a prerequisite, and one of the great challenges for any pianist, for any musician. The struggle inherent in all Beethoven is itself present in the very performing of the series, and it is here that the entirely special nature of

hearing Daniel Barenboim perform the cycle is evident. Barenboim is utterly alive to the constant aspect of struggle in Beethoven and we can expect profound musical insights in his performances. His massive experience in performing and recording entire cycles of not only the piano sonatas, but also the symphonies and the piano concertos, allied to his exceptional fluency in performance (an almost arrogant ease) give any cycle that he performs a certain patrician quality.

The expectation in the case of this series is heightened by a palpable sense of return: this cycle marks Daniel Barenboim's first appearance at Royal Festival Hall since the Hall's reopening in the summer of 2007 – a return to the stage that he first graced as a 13-year-old half a century ago, a few years after its opening, which became his 'home' for a significant period of time.

Barenboim and Beethoven: two giants who seem to belong together; artists whose great music is itself, interestingly, only a part of what they represent as human beings. It is with a certain appositeness, therefore, that these concerts form the first series in Southbank Centre's 'Artist as Leader' programme, and that Daniel Barenboim appears as the first 'Artist as Leader' at Southbank Centre.

[Read an extract from Marshall Marcus' interview with Daniel Barenboim on page 7.](#)

Marshall Marcus: What makes you keep returning to the 32 Beethoven piano sonatas?

Daniel Barenboim: I've been playing the sonatas for about 47 years. The Beethoven piano sonatas are like an artistic diary, like a journal. There is hardly another output from any composer, in any form, that gives such a clear picture of a composer's development and transformation. The piano sonatas are much more important, from that point of view, than the symphonies – not only because there are 32 of them, but because of the fact many of them come in groups, and there is some connection between them.

MM: Does this connection mean audiences coming to all eight concerts will have a more complete experience?

DB: Coming to all the concerts is more than the sum of the parts. No question. But for those who don't come to them all, I've tried to make each programme have a kind of synthesis. Each programme has a late sonata, where there is one, a major early sonata and a middle one. In a certain way, part of me is sorry that I don't play them in chronological order, because that would have really given the journey its full meaning – but the programmes are really not well balanced when you do that.

MM: The 32 sonatas certainly show Beethoven's musical transformation, as do his collection of string quartets. His late quartets seem to have a level of revolutionary profundity – do you think the late piano sonatas share this?

DB: Op.111 definitely. It is very, very different. This whole question of late style is a very interesting topic. Edward Said's wonderful book *On Late Style*, addresses precisely this issue: the idea that with age, people mellow and are more prone to accept compromise, they are less agitated. One thing is clear, though, which is that Beethoven certainly did not become a mellow old person. On the contrary, the late style of Beethoven that you see in the Ninth Symphony, in Op.111 and in the late Quartets, is where the continuity of the argument is disrupted. The first movement of Op.111 is one clash after another – it is the most angular work, from a structural point of view.

In the end, you cannot speak of the content of the piano sonatas – the content can only be articulated in sound. We have to learn to think with sound, and in sound. This is why the only definition of music, that to my mind is correct, that speaks about the music itself and not our reaction to it, is Busoni, who said it was 'sonorous air'. But what happens to sound, and in what combinations, for it to suddenly assume a metaphysical dimension? We speak about late style, disruption, despair and sensuality all because a physical phenomenon has that affect on us. I think it is very important to remember that we underestimate the power of the ear and the intelligence of the ear.

The magic of music will only work if everybody opens their ears more. You cannot recreate something that has been. That is the most wonderful thing about music. In the end, and the most enervating thing, is that nothing that you do today will be there tomorrow, but you have more knowledge hopefully.

MM: Do you feel musicians have a duty and responsibility to educate the public, and spread the word of the power of music?

DB: I think anybody who has any care for culture – for man's ability to think and feel – has to occupy himself with this issue of education. You learn so much from music. You cannot learn music only with passion, you cannot learn music only with discipline. You learn from music that everything changes with time and that nothing is really perfectly repeatable. It's a way of perceiving the world, but also music gives us the instrument to forget the world.

AN INTRODUCTION TO BEETHOVEN'S PIANO SONATAS

William Kinderman, Professor of Musicology,
University of Illinois

Daniel Barenboim with Otto Klemperer, recording Beethoven's
Emperor Concerto with the New Philharmonia Orchestra, 1970.
Photo courtesy of EMI.

The 32 sonatas for piano from Beethoven's maturity represent an unparalleled musical achievement. It was in the piano sonata that Beethoven first revealed the full expressive range and power of invention that he was to demonstrate only years later in some other musical forms. In view of his formidable mastery of the instrument, it is little surprise that Beethoven's piano sonatas remained a vehicle for his most advanced ideas throughout his career.

During his first decade in Vienna, from 1792-1802, Beethoven composed 19 piano sonatas, up to and including Op.31, and the two Sonatas Op.49. What stands out is the high degree of individuality of these pieces: no one is like another. In their broad scale and structural grandeur, the early sonatas show signs of a symphonic ambition. Characteristic is his frequent use of the four-movement form then associated more with symphonies or quartets than with sonatas; each of the Sonatas Op.2, as well as several later sonatas, adopt this framework. Another tendency is Beethoven's incorporation into his sonatas of fantasy-like elements, reminding us of his impressive abilities in improvisation. The unfolding of these pieces often conveys a vivid psychological narrative, as at the beginning of the *Pathétique* Sonata, Op.13, where the opening brooding melancholy yields to tumultuous resistance in the Allegro. In the second of his 'fantasy' sonatas of Op.27, the so-called *Moonlight* Sonata, the entire finale represents a fierce intensification of elements drawn from the placid opening movement.



A fascinating improvisatory opening to a work is heard in the *Tempest* Sonata, Op.31 No.2, with its slow broken chord, veiled in pedal and suspended outside of time. The recitative that later emanates from this gesture opens a uncanny dimension, with speech-like accents foreshadowing the baritone recitative in the Ninth Symphony, written 20 years later.

Following his crisis over his incurable deafness and during his initial work on his opera *Fidelio*, Beethoven composed a remarkable pair of large-scale sonatas, the *Waldstein* and the *Appassionata*. These projects are indeed related: if Florestan's comment (in *Fidelio*) 'God – what darkness here!' uttered in the dungeon might serve as commentary on the conclusion of the *Appassionata*, the choral text 'Hail to the day, Hail to the hour!' at the end of *Fidelio* might almost be the motto for the jubilant coda of the *Waldstein*. These parallels illustrate Beethoven's lifelong tendency to tackle new artistic challenges in his sonatas.

Two major monuments of his late style are the Sonata in A, Op.101, and the great *Hammerklavier* Sonata, Op.106. And in a work like the finale of the Sonata in A flat, Op.110, with its pairing of despairing *Arioso dolente* and aspiring fugue, we witness Beethoven grappling with the same spiritual issues as in his huge contemporaneous project, the *Missa solemnis*. No other musical genre covers the vast range of Beethoven's art as fully as does his inexhaustible legacy of sonatas.

An expanded edition of William Kinderman's book *Beethoven* is out in March 2008 (Oxford University Press). His CD of Beethoven's *Diabelli Variations* is out now (Arietta Records).




Claridge's

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Beethoven: Sonata No.1 in F minor, Op.2 No.1

- (i) *Allegro*
- (ii) *Adagio*
- (iii) *Menuetto: Allegretto*
- (iv) *Prestissimo*

The sonata trilogy of Op.2, published in 1795 with a dedication to Haydn, is a springboard to Beethoven's later achievements. Each of the three pieces are highly profiled individuals. This F minor Sonata shows a terse dramatic concentration. Its opening Allegro is dominated by Beethoven's favourite procedure of rhythmic foreshortening, whereby phrases are divided into progressively smaller units. Such foreshortening contributes to the inexorable drive of the work. The opening salvo of Beethoven's very first sonata is a classic example of dynamic forward impulse shaped in sound.

The second movement is a spacious Adagio in F major, which indulges at times in ornate melodic decoration and an almost orchestral rhetoric. In the following minuet in F minor, Beethoven plays tricks with the cadence in the spirit of Haydnesque wit. The brief opening section of the minuet is framed by a conventional cadential formula featuring a melodic descending third motive. This cadence figure later reappears, is softly restated four times, set off by rests, and stubbornly blocks the forward momentum of the music. Only now does Beethoven spring the trap: the tension is abruptly released and the cadential motive composed out through an entire octave fortissimo in both hands, leading to an elaborated reprise of the minuet theme.

The Prestissimo finale is in sonata form of a special type. In the exposition and recapitulation, arpeggios drawn from the opening Allegro become an agitated texture in triplets supporting powerful chords in the treble. In the development, by contrast, an expressive tune emerges in A flat major that is adorned in melodic variations. The development thus becomes a last focus of lyricism in the sonata before the music re-enters the turbulent dramatic idiom in F minor.

Beethoven: Sonata No.18 in E flat, Op.31 No.3

- (i) *Allegro*
- (ii) *Scherzo: Allegretto vivace*
- (iii) *Menuetto: Moderato e grazioso*
- (iv) *Presto con fuoco*

During 1802 Beethoven expressed his intention to seek a new path in his art. The original qualities of this new style are evident at the outset of this sonata in E flat, which sounds like a continuation of music that had already begun. Its initial 'call' figures have no stable harmonic support; Beethoven's characteristic device of rhythmic acceleration, together with asymmetrical phrasing and a fluctuation in tempo, all lend tension to the gracious opening theme. The initial impression of holding back, of hesitation, stands in complementary relation to the irrepressible rhythmic energy characteristic of this sonata as a whole.

Particularly innovative is the Allegretto vivace in A flat, labelled Scherzo by Beethoven. It is a typical scherzo neither in its metre (2/4) nor in its form, which is a sonata design without a trio. The defining quality lies in its overall character of humorous wit and rhythmic verve. The third movement, a minuet with trio, is the focus of lyricism in the sonata, and a darker, mysterious dimension surfaces through a persistent emphasis on C flat. In the second half of the minuet, this sensitive pitch occurs twice, but in the middle of the trio it appears sevenfold, as part of a minor-ninth chord on the dominant. For a few moments, the music is frozen on this static dissonance, before the graceful melodic character is re-established.

In the Presto, Beethoven recaptures with a vengeance the comic, grotesque, even parodistic tone of the opening movement. There is something almost mechanical about the opening figuration, which sets into motion a *tarantella* rhythm that dominates the wide expanses of this sonata form. This Presto con fuoco is practically a *perpetuum mobile*, but Beethoven takes special care to slow the momentum. Twice the music halts on fortissimo chords, before Beethoven reinterprets the jocular opening motive in a series of rising sequences leading to the powerful full close.

INTERVAL

Beethoven: Sonata No.29 in B flat, Op.106 (Hammerklavier)

- (i) *Allegro*
- (ii) *Scherzo: Assai vivace – Presto – Tempo I*
- (iii) *Adagio sostenuto*
- (iv) *Largo – Allegro – Prestissimo – Allegro risoluto*

Sixteen years after writing the Sonata in E flat, Beethoven broke out of a major creative impasse with the composition of the grandest of all his sonatas, the so-called *Hammerklavier*, in 1818. Beethoven described this work as 'a sonata that will give pianists something to do, and that will be played 50 years hence' – a fairly accurate prediction, since few pianists tackled the immense challenges of this great sonata before the last decades of the 19th century.

The key of B minor assumes an extraordinary role in each movement, a tonality Beethoven once described as a 'black key'. The key functions like a focus of negative energy pitted against the B flat major tonic, creating a dramatic opposition with far-reaching consequences. In the first movement, this generates an important climax placed after the beginning of the recapitulation. The melodic detail and harmonic and tonal progression of Op.106 mirror one another with uncanny precision, often elaborating chains of falling thirds. At the climax, Beethoven places the opening fanfare of the movement in the remote key of B minor, opening a rift into the 'black key'.

The following Scherzo is a humorous yet dark parody of the opening Allegro, transforming the motivic material based on thirds. A sardonic dimension surfaces here in the presto passage connecting the B flat minor trio to the repetition of the scherzo, and again, even more tellingly, in the closing moments of this assai vivace. Only through a tremendous exercise of will does Beethoven bring the subversive forces under control, as 18 repeated double octaves build in a furious crescendo to a brief closing restoration of the tonic B flat major.

The great Adagio sostenuto movement that follows is the longest slow movement in Beethoven's work, an immense sonata form described by Wilhelm von Lenz as 'a mausoleum of collective suffering', although

the indication *appassionato et con molto sentimento* points towards a suffering which is painfully alive. In the ensuing slow introduction to the finale, Beethoven distills the intervallic basis of the whole sonata, reducing the music to a mysterious, underlying level of content consisting of a chain of falling thirds in the bass, accompanied by soft, hesitant chords in the treble. This descending chain of thirds is interrupted three times by brief visions of other music, the last of which is reminiscent of Bach. The music thus suggests a search toward new compositional possibilities, with the implication that Baroque counterpoint is transcended here by the creation of a new contrapuntal idiom embodied in the revolutionary fugal finale of the sonata.

Beethoven described the closing fugue as *con alcune licenze* (with some freedom) but it is exhaustive in its contrapuntal resources. This titanic fugal essay seems not to affirm a higher, more perfect or serene world of eternal harmonies, as in Bach's works, but to confront an open universe. The overall narrative of the *Hammerklavier* Sonata implies a progression of heroic struggle and suffering, leading to a rebirth of creative possibilities. After the purgatorial Adagio sostenuto, the return of vital forces in the slow introduction to the finale, and the fiery defiance of expression in the fugue, embody one of Beethoven's most radical artistic statements, a piece of 'new music' among the most uncompromising ever written.

Programme notes by Professor William Kinderman © 2007

ROYAL PHILHARMONIC SOCIETY GOLD MEDAL

At the end of this evening's performance, Daniel Barenboim will be presented with the Gold Medal of the Royal Philharmonic Society, in a brief ceremony.

The Gold Medal is an internationally prestigious honour, initiated in 1870 to commemorate the centenary of Beethoven's birth. It is awarded for outstanding musicianship and has only been presented on 92 occasions during the intervening years.

Beethoven: Sonata No.2 in A, Op.2 No.2

- (i) *Allegro vivace*
- (ii) *Largo appassionato*
- (iii) *Scherzo: Allegretto*
- (iv) *Rondo: Grazioso*

The three sonatas published in 1795 as Op.2 are already highly mature and individual works. The second sonata in A major is expansive and radiant in character, and its opening *Allegro vivace* movement is endowed with great energy, surprises and humorous twists. Near the end of the exposition, a motive drawn from the opening theme intrudes boisterously in the depths of the bass, with almost grotesque effect. After savouring this paradoxical moment, Beethoven finally resolves the tension as the music bursts into the sought-after key of E major in a spirit of unbuttoned revelry.

The slow movement in D major, marked *Largo appassionato*, has a noble, hymn-like character. Beethoven effectively varies the chorale-like main theme, juxtaposing sombre massiveness in the minor mode with a transparent, almost luminescent final variation that leads into a meditative coda. Like the first movement, the *Scherzo* and *Rondo finale* feature motives based on rising arpeggios, which Beethoven develops here in a lightly sensuous, scintillating manner. The closing movement is the first great rondo finale in Beethoven's sonatas, and a worthy forerunner of the graceful rondos concluding several later sonatas up to Op.90.

Beethoven: Sonata No.17 in D minor, Op.31 No.2 (Tempest)

- (i) *Largo – Allegro*
- (ii) *Adagio*
- (iii) *Allegretto*

The so-called *Tempest* Sonata is Beethoven's only sonata in the uncommon key of D minor. The reference to *Tempest* is based on an unconfirmed report that Beethoven thought of Shakespeare's play in relation to this sonata. An innovation in this work is its use

of an opening theme that embraces diametrically opposed tempos and characters: a hovering, ambiguous unfolding of dominant arpeggios, marked *Largo*; and a turbulent continuation stressing a rising bass and expressive two-note sigh figures, marked *Allegro*. At the recapitulation, the mysterious arpeggios return, opening a sphere detached from the strife of the *Allegro*, and their expressive implications are now made explicit through passages of unaccompanied recitative. This recitative was the passage that influenced Beethoven, consciously or unconsciously, when he conceived the famous baritone recitative in the choral finale of the Ninth Symphony, 'O Freunde, nicht diese Töne!' (O friends, not these tones!) – a work also in D minor.

The ensuing *Adagio* in the *Tempest* Sonata transforms elements from the first movement in a brighter, warmer context; the opening arpeggio now rests on the stable tonic sonority of B flat major, and the following, double-dotted motives in the high register are reminiscent of the recitative. In the *Allegretto finale*, in D minor, Beethoven develops the arpeggiated chords throughout, as an all-encompassing *perpetuum mobile* rhythm sweeps away the rhetoric of the preceding movements.

INTERVAL

Beethoven: Sonata No.10 in G, Op.14 No.2

- (i) *Allegro*
- (ii) *Andante*
- (iii) *Scherzo: Allegro assai*

This sonata, from 1799, is a charmingly sensuous and tightly integrated work, whose outer movements are linked by motivic and rhythmic connections. The gently lyrical character of the opening *Allegro* yields in the development section to episodes of surprising dramatic power. Here and in the rondo finale, Beethoven's subtle play with the phrasing and accents of his themes imparts a remarkable freshness and plasticity to the music.

In the ensuing *Andante*, Beethoven explores the tension between the apparent naivety of the theme and its reinterpretation in a series of variations, which introduce syncopations and dissonances. This tension is sustained until the very end of the coda, with Beethoven's humorous intent confirmed once and for all in the fortissimo outburst of the final chord. Comedy also infuses the first episode of the rondo finale, where pouncing loud chords are paired with scurrying gestures of rapid passage-work in a game of cat-and-mouse.

Beethoven: Sonata No.26 in E flat, Op.81a (Les Adieux)

- (i) *Das Lebewohl (Les Adieux): Adagio – Allegro*
- (ii) *Abwesenheit (L'Absence): Andante espressivo*
- (iii) *Wiederseh'n (Le Retour): Vivacissimamente – Poco andante – Tempo 1*

Beethoven's *Les Adieux* Sonata bears the imprint of the turbulent political events of 1809, when Napoleon's armies invaded Austria and occupied Vienna after bombarding the city. Many of Beethoven's friends fled from Vienna, including his student and patron the Archduke Rudolph, who departed on 4 May 1809, not to return until 30 January 1810. Beethoven remained in Vienna, however. In the *Farewell* Sonata, Beethoven entered the dates of the Archduke's departure and return into the score, and allowed the emotional progression of 'farewell-absence-return' to determine the basic character of the three movements. The sonata begins with a descending three-note figure that stands for *Le-be-wohl* (farewell).

The tonal ambiguity of the slow introduction to the first movement contributes to its suspended, searching character – the same qualities that reappear in the second movement *Abwesenheit* (absence). At the same time, the three-note 'farewell' motto assumes importance throughout the *allegro* of the first movement, which begins with an energetic reinterpretation of the progression, above a chromatically falling bass. The harmonic boldness characteristic of this sonata is most of all evident in the coda, where the tonic and dominant are repeatedly

sounded together. Here the imitations of the original motto seem to recede into the distance, implying that the departure has taken place.

The second movement, *Absence*, has a slow processional character and leads directly into the finale. Its two contrasting themes seem to convey a cyclic repetition of grief and consolation; and we are given a sense that the alternation of these emotional states could continue indefinitely. After the music ascends to the dominant-seventh chord of E flat, this long-awaited transition occurs in the form of a decisive and jubilant elaboration of this chord in a ten-bar transition to the finale. This is, of course, the moment of reunion.

A dancing *Vivacissimamente* in sonata form now transforms the 'farewell' motive from the first movement into scintillating figuration. Beethoven recalls the symbolic progression from *Absence* to *Reunion* by transforming hard, bleak, unharmonised octaves into delicate turns with grace notes, in a swinging 6/8 metre. This finale embodies not only an outcome of the overall narrative progression of movements, but acts as a dramatic culmination of the entire work. Beethoven apparently delayed the completion of this exuberant finale until the actual return of the Archduke, which gave him cause for celebration and a reason to immortalise their friendship through a work of art.

Programme notes by Professor William Kinderman © 2007

Beethoven: Sonata No.8 in C minor, Op.13 (Pathétique)

- (i) Grave – *Allegro molto e con brio*
- (ii) Adagio cantabile
- (iii) Rondo: *Allegro*

'Dear Beethoven!' wrote Count Waldstein into the young composer's album at Bonn in 1792, 'You are going to Vienna in fulfillment of your long-frustrated wishes... with the help of assiduous labour you shall receive Mozart's spirit from Haydn's hands...' By the time Beethoven completed the famous *Pathétique* Sonata in 1799, Waldstein's prophecy had been largely fulfilled. This sonata shows an affinity to some of Mozart's piano works in this key, yet Beethoven's treatment of the C minor pathos departs fundamentally from that of his admired predecessor: the tragic resignation characteristic of Mozart is supplanted here by an attitude of resistance, even defiance.

In the introductory Grave of the first movement, this resistance to suffering is implied in the contrast between an aspiring, upward melodic unfolding and leaden weight of the C minor tonality. The rising contour and harmonic dissonances of the Grave are then transformed into forceful accents in the turbulent main theme of the ensuing Allegro.

The Adagio cantabile is an oasis of hymnic serenity set in a contrasting key: A flat major. Varied appearances of the broad, lyrical theme are set into relief here by two passages that display subtle motivic links to the outer movements of the sonata.

The Rondo finale brings together elements from each of the preceding movements. The head of its main theme is derived from the beginning of the second subject of the Allegro. A relationship between the Rondo and the Adagio cantabile surfaces in two passages: the variations on a placid, contrapuntal subject forming the central episode, and the last fleeting recall of the head of the rondo theme is heard without its flowing accompaniment just before the close, when strife-ridden music sweeps away the fragile, reflective mood.

Beethoven: Sonata No.12 in A flat, Op.26

- (i) *Andante con variazioni*
- (ii) Scherzo: *Allegro molto*
- (iii) *Marcia funebre sulla morte d'un Eroe*
- (iv) *Allegro*

The special popularity of this Sonata during the 19th century was bound up with its third movement, a funeral march 'on the death of a hero'. This movement was performed during Beethoven's funeral procession in Vienna in 1827 and it is the only movement in his sonatas that he ever arranged for orchestra. The first movement is a set of five variations on a noble andante theme. The overall design involves progressive rhythmic subdivisions in variations one, two and five; the outcome of this process comes in the final variation, as Beethoven glorifies the theme in intricate textures. The ensuing Scherzo movement features an energetic stepwise rising motive, an idea that is combined with a running counterpoint at the end of the movement, generating an explosive close.

The two following movements are linked in a subtle, almost uncanny way. The grand rhetoric of the funeral march – complete with cannon salvos in the middle section – conjures a dramatic vision, yet Beethoven follows the movement with a strangely impersonal, yet luminously consoling, rondo finale. He alludes to the funeral march through the low drum rolls and pathos-laden rhetoric of the central episode – and in doing so he nearly paraphrases the first movement of the *Pathétique* Sonata. One could regard the final movement as transcending personal tragedy through the deeper abiding experience embodied in art, and hence as a confirmation of Beethoven's favorite maxim: 'Art is long, life is short'.

INTERVAL

Beethoven: Sonata No.25 in G, Op.79

- (i) *Presto alla tedesca*
- (ii) *Andante*
- (iii) *Vivace*

This 'sonatina' dates from 1809, and Beethoven pushes the compact dimensions of the work with a vivacious drive and sharply profiled expressive content. The rhythmic flamboyance of the first movement is reflected in the direction *Presto alla tedesca*, which refers to the fast type of the German dance, known since the late 18th century.

The second movement, marked Andante, is a 'song without words' displaying metrical ambiguity and a remote, archaic quality suggesting the influence of Eastern folklore. The melancholic opening theme, with its bare accompaniment, contrasts with a brighter continuation, but the music relapses into mythic bleakness at the close.

The work concludes with a vivace of laconic brevity, whose opening theme bears a structural resemblance to the beginning of Beethoven's later E major Sonata, Op.109. A much closer affinity in character, however, is shown by the lively finale of his Fourth Piano Concerto, also in G major.

Beethoven: Sonata No.28 in A, Op.101

- (i) *Allegretto ma non troppo*
- (ii) *Vivace alla Marcia*
- (iii) *Adagio, ma non troppo, con affetto – Tempo del primo pezzo – Allegro*

Few of Beethoven's pieces exerted such a strong spell on the Romantic composers as this A major Sonata, Op.101, from 1816. Mendelssohn imitated it in his Op.6 Sonata, and Wagner found in its opening movement the ideal of his 'infinite melody'. The sonata marks a major transition in Beethoven's style, pointing unmistakably to the unique synthesis achieved in works of his last decade.

One aspect of Beethoven's new style seen in this sonata consists in the way he links the movements into a directional sequence leading towards the finale. The crux of the work is contained not in the opening Allegretto movement, despite its quiet, lyrical beginning. Following this short movement of yearning character, and the brusque, angular march forming the second movement, a more fundamental level of feeling is uncovered in the slow introduction to the finale, marked *Langsam und sehnsuchtsvoll* (slowly and with longing). Here, the music is drawn progressively lower in pitch until it collapses onto a soft, sustained chord that is to serve as a turning point and a new beginning. This soft chord, the exact sonority out of which the opening of the first movement sprung, is transformed, after a short cadenza-like passage, into the actual beginning of the opening movement before it dissolves into the beginning of the finale.

The finale is in sonata form, with its development assigned to a fugato. The fugal textures in the finale unfold with an uncompromising determination and virtuosity comparable only to the fugal finale of Beethoven's next sonata, the *Hammerklavier*. Op.101 is one of the most difficult of all the sonatas, and Beethoven himself once described the piece as a 'sonata that is hard to play'.

The challenge of this work lies not only in the complex polyphony of the March and finale, but in the delicate narrative sequence of the whole. Twice we pass from spheres of dreamlike reflection into the vigorous musical landscapes of the March and finale, and these are not merely ruptures in the musical form but moments of transformation. Especially characteristic is Beethoven's abiding memory, at the end of Op.101, of earlier stages in the artistic process, which nourishes the humorous wit of the conclusion.

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Beethoven: Sonata No.5 in C minor, Op.10 No.1

- (i) *Allegro molto e con brio*
- (ii) *Adagio molto*
- (iii) *Finale: Prestissimo*

This sonata in C minor, from 1798, marks the first appearance in Beethoven's sonatas of his celebrated 'C minor mood' – that tempestuous character reflected in pieces like the *Pathétique* sonata and the Fifth Symphony. The rhetorical contrasts of these works often juxtapose a forceful expression invested with rhythmic tension and dissonance on the one hand, with the emergence of a plaintive or lyrical voice on the other. In the first movement of this sonata, Beethoven distills these contrasts with utmost concentration. Thus the powerful opening C minor chord, with its jagged, rising rhythmic inflections, yields to a quiet transformation of the same sound, while the ensuing motivic fall reiterates the forceful opening gesture. In the following phrases, a rapport of sound with silence imparts tension, and the pauses are no less important than the notes.

As is usual in Beethoven's C minor works, the slow movement is placed in the key of A flat major. Its grand lyrical expression relies much on decorative variation, especially in the quiet second subject, in which each phrase is reshaped into rapid, delicate figuration. This movement is a sonata form with a single, emphatic dominant-seventh chord standing in place of a development. The Prestissimo finale opens with a lean, shadowy theme, in which motives from the first movement reappear. Still more surprising is the way the principal motive is absorbed into the second subject group of this compact sonata form, with comic effect. Riotous humour erupts in the cadential theme: as if the drastic contrasts and hammering rhythms were not enough, Beethoven wickedly inserts a 'wrong' chord on C flat, played fortissimo, just before the cadence.

Beethoven: Sonata No.11 in B flat, Op.22

- (i) *Allegro con brio*
- (ii) *Adagio con molta espressione*
- (iii) *Menuetto*
- (iv) *Rondo: Allegretto*

In 1800, Beethoven completed this sonata in B flat major, the most Mozartian of his larger sonatas – and the main theme of the Rondo finale somewhat resembles the beginning of Mozart's beautiful piano sonata, K.333, in the same key. But Beethoven's deepest kinship with Mozart is reflected in aspects of the aesthetic character and formal procedure, involving a self-imposed classical balance. Conflict is less prominent here than in many of Beethoven's other sonatas. Even the agitated episode that begins the development of the opening movement is balanced, in the passages preceding the recapitulation, by an immense decrescendo and reduction in tension. This brilliant movement dispenses entirely with a coda, a feature quite unusual for Beethoven, though much more characteristic of Mozart.

The second movement, in E flat major, has a luxuriantly singing character. The following minuet in B flat major blends the agile figuration from the first movement with the lyrical breadth of the Adagio, while the trio supplies dark, blustering contrast in the minor. In the expansive yet graciously intimate finale, Beethoven enriches the rondo design with features more characteristic of sonata procedure, such as the impressive contrapuntal treatment of the second theme in the central developmental episode. This Allegretto is one of several gracious rondo finales in the Beethoven sonatas, including Op.2 No.2, Op.7, Op.31 No.1 and Op.90.

INTERVAL

Beethoven: Sonata No.19 in G minor, Op.49 No.1

- (i) *Andante*
- (ii) *Rondo: Allegro*

Beethoven: Sonata No.20 in G, Op.49 No.2

- (i) *Allegro ma non troppo*
- (ii) *Tempo di menuetto*

Beethoven composed these two 'easy sonatas' during the 1790s. The small scale of these two-movement works and their familiarity as teaching pieces should in no way detract from the genuine beauty and individuality of the works. The musical rhetoric, transparent textures and balanced repose of the phrasing in the G minor Sonata are reminiscent of Mozart, as are the expressive chromatic inflections in the opening Andante. The close of the Andante in the major mode prepares the transition to the delightful rondo finale, which is enriched by dance-like episodes and by passages recalling the minor key from the first movement in a transformed context infused by humorous gaiety.

The opening movement of the G major sonata begins with a dualistic gesture: an arresting chord with a motive in triplets in the right hand, followed by a melodic continuation in two voices. Beethoven employs these two contrasting thematic ideas throughout. In the second movement, the functions of a slower dance movement and finale are combined. Here the melodic contour from the first movement is reshaped in a gracious minuet characterised by dotted rhythms and a flowing accompaniment.

Beethoven: Sonata No.23 in F minor, Op.57 (Appassionata)

- (i) *Allegro assai – Più allegro*
- (ii) *Andante con moto –*
- (iii) *Allegro ma non troppo – Presto*

The distinguished critic Donald Tovey once observed that this Sonata in F minor is Beethoven's only work to maintain a tragic solemnity throughout all its

movements. The title *Appassionata* is not inappropriate. Still, Beethoven's student Carl Czerny was surely correct in observing that the work is 'much too magnificent' for its title. In its poetic power and richness of allusion, this sonata represents a profound achievement, outstanding even for Beethoven.

The opening Allegro assai begins with a phrase whose two halves embody contrary tendencies; the first consists of a mysterious triadic figure in gapped octaves, whereas the second half of the phrase presents an imploring, plaintive, harmonised gesture around an expressive trill. The tension implicit in this motivic juxtaposition is soon concentrated in a four-note motive in the bass. This is a variant of Beethoven's 'fate' motive involving repeated notes – the figure that permeates his Fifth Symphony.

In the sonata's overall design, Beethoven exploits a relation between serene lyricism in D flat major and a tempestuous idiom in F minor. Especially important is the contrasting role of the slow movement, a set of variations in D flat major on an almost static, hymn-like andante theme. The variations embellish the theme through a series of progressive rhythmic subdivisions coordinated with a gradual ascent in register; yet the entire process is contemplative and dreamlike, to be abruptly shattered by the first hint of action. A dissonant arpeggiated chord is hammered out 13 times in an accelerated tempo. The self-sufficiency of the variation movement is thus annihilated, as D flat now becomes a crucial dissonance in the context of F minor, recalling a similar treatment in the first movement.

According to his pupil Ferdinand Ries, Beethoven conceived this passage while 'humming and sometimes howling' during a walk in the countryside in the summer of 1804. Beethoven lends unusual weight to the end of the finale by prescribing a repetition of the development and recapitulation. After the repetition, we hear a presto coda beginning with an ecstatically stamping dance, which dissolves into a frenzied intensification of the turbulent rhetoric from the Allegro ma non troppo. The beginning of the coda has a dissociated, shocking effect. It seems to represent a valiant yet futile attempt to break out of the downward rush of music burdened with a sense of tragic doom.



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SATURDAY 9 FEBRUARY
ROYAL FESTIVAL HALL, 7.30PM

Beethoven: Sonata No.13 in E flat, Op.27 No.1
(Quasi una fantasia)

- (i) *Andante – Allegro –*
- (ii) *Allegro molto e vivace –*
- (iii) *Adagio con espressione – Allegro vivace*

The pair of sonatas of Op.27, from 1801, are described by Beethoven as *Sonata quasi una fantasia*. In these fantasy sonatas, Beethoven connects the successive movements to one another, thereby shaping a large-scale narrative sequence that reaches its climax in the finale. Paradoxically, his merging of sonata and fantasy in these works infuses a freedom into the formal design that enables him to impose an unusually tight relationship between the individual movements.

The first of these fantasy sonatas, Op.27 No.1, begins with a relaxed, almost weightless improvisation, behind which lurks surprising depths. The first striking change in tonal colour – to C major – foreshadows the key of the exuberant Allegro episode that is heard before the restatement of the opening Andante. In the following scherzo-like movement, in C minor, a humorous syncopated trio in A flat is enclosed by dark outer sections; and in the reprise, Beethoven creates a unique sound texture by prescribing connected legato articulation in the right hand and detached staccato in the left. The finale combines two movements into one. A reflective Adagio serves as a slow introduction to the ensuing rondo, marked Allegro vivace. The rondo theme then reshapes the melodic contour from the beginning of the Adagio with Handelian energy.

Beethoven: Sonata No.7 in D, Op.10 No.3

- (i) *Presto*
- (ii) *Largo e mesto*
- (iii) *Menuetto: Allegro*
- (iv) *Rondo: Allegro*

This Sonata, from 1798, is one of the biggest and most brilliant of Beethoven's early sonatas. It begins with unharmonised octaves, presenting thematic material that in itself is not particularly distinctive – yet the

elemental nature of this opening lends itself well to reinterpretation and reworking. This movement shows an intense internal dynamism that strains the formal framework of the classical sonata and expands it from within – a hallmark of Beethoven's forceful early style.

In the following Largo e mesto, Beethoven exploits the contrast between thick, dark chords and a more transparent, recitative-like voice in the upper register. This slow movement is one of the great tragic utterances in early Beethoven, and displays a sense of abortive struggle and resignation.

If the ensuing transparent Menuetto leaves behind the gloomy depths of the slow movement, the concluding Rondo is characterised by an unpredictable humour. Here the dynamic stops and starts from the Presto become a game of hide-and-seek for the theme itself – indeed, is the theme ever found? It seems to suggest a process of seeking, doubting and evasion. The sonata has an open dissolving conclusion, as befits the deft circumspection of its wit.

INTERVAL

Beethoven: Sonata No.27 in E minor, Op.90

- (i) *Mit Lebhaftigkeit und durchaus mit Empfindung und Ausdruck*
- (ii) *Nicht zu geschwind und sehr singbar vorzutragen*

This Sonata dates from 1814, the period of Beethoven's revision of *Fidelio* and of his spectacular popular success during the Congress of Vienna with patriotic potboilers such as the *Battle Symphony* and *Wellington's Victory*, Op.91. The dedication of the new sonata to Count Moritz von Lichnowsky was bound up with the latter's assistance in obtaining financial recognition from the British for Wellington's victory. Beethoven's untrustworthy biographer Anton Schindler related an anecdote that bears retelling here, since it conveys the ironic wit typical of Beethoven. The Count, who was preoccupied with marriage plans, is



MONDAY 11 FEBRUARY
ROYAL FESTIVAL HALL, 7.30PM



supposed to have inquired about the meaning of the sonata, whereupon Beethoven replied that the first movement depicted a 'struggle between the head and the heart' and the second movement a 'conversation with the beloved.' If authentic, this remark represents an example of Beethoven's wry humour in relating the general character of his music to the individual perspective of the questioner. The metaphor also draws attention to the contrasting relationship of the paired movements of Op.90, with its terse, dramatic opening in the minor, followed by an expansive lyrical rondo in the major.

The opening movement is highly integrated in its motivic and rhythmic relations and in its form. There is no clear formal division between the transition and second subject group and no repetition of the exposition. The development emerges out of the mysterious stillness of single repeated notes on the threshold of audibility.

The second, final movement is the most Schubertian movement in Beethoven, a luxurious rondo dominated by many appearances of a spacious cantabile theme. The main tune is scarcely varied in the rondo, yet sensitive performance can endow the repetitions of the theme with ever new shadings and detail, as was admired in the playing of Beethoven's distinguished piano student Dorothea Ertmann. According to Schindler, whose testimony can be trusted in this instance, 'she nuanced the often recurring main motive of this movement differently each time, so that it took at first a coaxing and caressing, and later a melancholy character. In this way the artist was capable of playing with her audience.'

Beethoven: Sonata No.21 in C, Op.53 (Waldstein)

- (i) *Allegro con brio*
- (ii) *Introduzione: Adagio molto* –
- (iii) *Rondo: Allegretto moderato – Prestissimo*

Beethoven's major sonata from 1804, the *Waldstein* Sonata, marks the threshold of a new stage in his artistic development. That Beethoven himself recognised this change is revealed most clearly in his

decision to remove the original slow movement of the *Waldstein* Sonata – a luxuriantly decorative rondo entitled *Andante favori* – and substitute a brief but profound *Introduzione*. The ornamental style of the *Andante favori* seems conservative when measured against the first movement of the *Waldstein*, whose harmonic innovations create an enlarged sense of tonal space. The second subject group begins with a serene, chorale-like subject marked *dolce e molto legato*. Beethoven develops this lyrical subject through variation, embroidering its sustained notes through a rhythmic texture of triplets that gradually reasserts the brilliant pianistic textures characteristic of this sonata.

The substitute slow movement is admirably calculated to set into relief the luminous C major world of the longer outer movements. Ten bars into the *Introduzione* a passage with recitative-like phrases emerges, but this brighter, consoling voice cannot be sustained. Only after an arresting climax do we reach a miraculous turning point at the emergence into the rondo-sonata finale, marked *allegretto moderato*.

The high G that acts as pivot from the *Introduzione* into the finale also serves as the crucial peak of the main theme of the rondo. Beethoven glorifies this pitch through sustained trills as the theme migrates into the stratosphere with the left hand encompassing the lower registers with rapid scales. Pianistic textures like these were unprecedented in 1804; they foreshadow some of the most visionary moments in Beethoven's last sonatas. Impressive as well are the episodes of the rondo (the first of which has a 'Russian' flavour in A minor) and the central development section, an imaginative fantasy based on the rhythm of the main theme. The coda doubles the tempo, turning the main theme into an ethereal parody of itself, and the closing passages of this great sonata reassert first the urgency of the thematic compression and then the magnificent breadth of Beethoven's rhythmic conception.

Programme notes by Professor William Kinderman © 2007

Beethoven: Sonata No.15 in D, Op.28 (Pastoral)

- (i) *Allegro*
- (ii) *Andante*
- (iii) *Scherzo: Allegro vivace*
- (iv) *Rondo: Allegro ma non troppo*

This Sonata was titled *Pastoral* by the publisher Crazz of Hamburg. The title is not unfitting: one can find pedal points in the first and last movements and occasional bagpipe fifths, whereas the cadential theme in the first movement, internal episodes in the slow movement and the scherzo are all rustic in character. The *Andante* in D minor has a processional, ballade-like atmosphere; the melodic inflections of its main theme seem suggestive of speech. This movement harbours the only tragic moment in an otherwise luminous score. In the coda, Beethoven juxtaposes the first phrases of the main theme with a disturbing, dissonant transformation of the innocent contrasting subject – a glimpse of the abyss followed by a close in bleak resignation.

Surprisingly, Beethoven begins his *Scherzo* with four descending F sharps, which relate to the pedal point in the development of the first movement, as well as to the repeated F sharp of the *Andante's* idyllic middle section. While the scherzo supplies a touch of humour, the finale is a charming, gracious rondo, whose middle episode is assigned to a fugato. The last of many delightful surprises in this sonata comes in the coda, as Beethoven replaces the bucolic phrases from the main theme with rapid figuration while reinforcing and accelerating the bass, whose insistent tonic pedal and iambic rhythm bring the music to its emphatic humorous close.

Beethoven: Sonata No.3 in C, Op.2 No.3

- (i) *Allegro con brio*
- (ii) *Adagio*
- (iii) *Scherzo: Allegro*
- (iv) *Allegro assai*

This Sonata is the most brilliant of the three sonatas of Op.2, studded as it is with cadenzas in the outer movements, including a triple trill in the finale – both features more often associated with the display genre of the concerto. The opening movement showcases Beethoven's pianistic virtuosity: it abounds in chains of broken octaves, arpeggios and trills; its textures distantly prefigure the corresponding movement of the *Waldstein* Sonata.

What follows is one of the most moving inspirations in early Beethoven. He places the ensuing *Adagio* in a contrasting tone colour that casts a dreamlike veil over the delicate lyricism of the slow theme. But when Beethoven arrives at the cadence, this aura vanishes and the theme is unable to sustain a resolution. Instead, Baroque-like figuration emerges, with deep bass octaves and expressive inflections in the high register. The transition is laden with tragic overtones, as if inward aspirations were confronted here by some intransigent external reality.

The *Scherzo* also juxtaposes conflicting perspective, but with an entirely different result: one of Beethoven's first gems of comic music. The music has a jocular character; the falling staccato notes are almost evocative of laughter. Before long, the pure gaiety of the opening music is pitted against mock bluster; at the climax the music seems to be imprisoned within the minor mode, unable to find the door that will open the ensuing reprise of the *Scherzo*.

The rondo-sonata finale restores the virtuosic tone of the opening movement. This movement sports a dazzling pianistic technique: the main theme begins with rapid parallel chords of the sixth, a configuration that is changed to octaves whenever the subject appears in the low register. The character is capriciously humorous; each new appearance of the principal theme is greeted by variants and surprising new turns.

INTERVAL

Beethoven: Sonata No.24 in F sharp, Op.78

- (i) *Adagio cantabile – Allegro ma non troppo*
- (ii) *Allegro vivace*

Beethoven dedicated this two-movement Sonata to the Countess Therese Brunswick, who took piano lessons with him as early as 1799. The composer devoted long hours to teaching young Therese and her sister Josephine; as the Countess later recalled, he 'never tired' of 'holding and bending my fingers, which I had been taught to lift high and hold straight.' The sonata begins with an introductory motto of four bars, played *Adagio cantabile*. Euphonious chords enhanced with expressive appoggiaturas rise above a deep pedal point in the bass; the gesture is declamatory, yet tender and heartfelt. Most of the musical material in the first movement is related to this concise gesture.

The initially stamping gait of the *Allegro vivace* is intensified into extended passages of whirling energy. As this playful and at times even boisterous finale nears its conclusion, Beethoven draws yet another connection between the two movements by recalling the original motto: after reinterpreting the rondo theme in a play of contrasting registers, the music comes to rest on two soft held chords that correspond with the end of the *Adagio cantabile* in the first movement. An ebullient closing flourish then completes the rising melodic contour from the motto in the high register, framing the entire sonata in a single brilliant gesture.

Beethoven: Sonata No.30 in E, Op.109

- (i) *Vivace ma non troppo – Adagio espressivo – Tempo I*
- (ii) *Prestissimo*
- (iii) *Tema: Andante molto cantabile e espressivo – Variazioni 1-6*

This Sonata is the first of the remarkable trilogy of sonatas that Beethoven composed between 1820-22. Its first movement reflects his interest in parenthetical structures that enclose musical passages within contrasting sections. The opening *Vivace* is interrupted after only eight bars by an *Adagio* section that is positioned at the moment of the interrupted cadence. The *Vivace* returns at the dominant cadence and the resulting parenthetical structure gives the effect of a suspension of time. The bold and unpredictable quality of the music is sustained by Beethoven's avoidance of literal recapitulation in later stages of the movement. Only in the coda are aspects of the *Vivace* and *Adagio* sections combined.

The second movement is a *Prestissimo* in 6/8 metre that suggests a scherzo, though it is in sonata form and lacks a trio. Its driven, agitated character relents at the end of the brief contrapuntal development section.

The theme and variations that close the Sonata resemble a sarabande, a dignified Baroque dance type. Beethoven's marking *Gesangvoll, mit innigster Empfindung* (Cantabile, with the most heartfelt expression) underscores the sublime lyricism that characterises the whole, culminating in the extraordinary sixth variation and the following closing *da capo* of the original theme. After the striking contrasts of the first five variations, the sixth seems to bring us full circle, with a return of the original sarabande; but Beethoven now explores the theme from within. Through a gradual process of rhythmic acceleration and registral expansion, the slow cantabile theme virtually explodes from within, yielding a fantastically elaborate texture of shimmering, vibrating sounds. After the climax, a gradual diminuendo eventually resolves to the slightly varied *da capo* of the sarabande.

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FRIDAY 15 FEBRUARY ROYAL FESTIVAL HALL, 7.30PM

Beethoven: Sonata No.16 in G, Op.31 No.1

- (i) *Allegro vivace*
- (ii) *Adagio grazioso*
- (iii) *Rondo: Allegretto – Adagio – Presto*

During 1802 Beethoven faced a crisis and turning point. The symptoms of his increasing deafness could no longer be ignored: in his letter to his brothers, the Heiligenstadt Testament, Beethoven wrote that only his art held him back from ending his life. During the same period, Beethoven expressed dissatisfaction with his earlier works, and expressed his intention to seek 'a new way.' The three sonatas of Op.31 are landmarks along this new path, boldly exploring artistic territory he soon consolidated in the *Eroica* Symphony.

This innovative thrust surfaces in the opening moments of this G major Sonata. The initial gestures are syncopated: the two hands seem unable to play together. The sonata proceeds with an air of paradox and comedy, with a touch of the bizarre. A key to understanding the opening *Allegro vivace* lies in Beethoven's ironic attitude to the unbalanced, somewhat commonplace nature of his basic material: what unfolds in the development with startling vehemence later dissolves into coyish, understated accents in the coda, where Beethoven introduces a turn figure foreshadowing the head motive of the rondo finale, casting unifying threads across the piece as a whole.

The second movement displays an atmosphere of operatic elegance, slightly overdone. The trills and ornate decorations, the serenade-like flavour and the exaggerated rhetoric convey a hint of sophisticated mockery. In the following rondo finale, Beethoven's ingenious demands on the musical tradition take yet another form. He renders the expected repetitions of the main theme in the rondo design unpredictable through variations in the texture and rhythmic intensification, and then caps the sonata by allowing the movement to dissipate into a paradoxical close of soft chords and pregnant silences, recalling thereby the opening movement.

Beethoven: Sonata No.14 in C sharp minor, Op.27 No.2 (Moonlight)

- (i) *Adagio sostenuto*
- (ii) *Allegretto*
- (iii) *Presto agitato – Adagio – Presto agitato*

This Sonata, from 1801, is one of Beethoven's few works in which the finale is of unremittingly tragic character. The epithet *Moonlight*, invented by the poet and critic Ludwig Rellstab, is quite inappropriate for this sonata; much more suggestive is Liszt's description of the middle movement as 'a flower between two abysses'.

A central idea of this sonata concerns the transformation of the gently ascending arpeggios of the opening *Adagio sostenuto* movement in the *Presto agitato* finale, where surging arpeggios lead to powerful syncopated chords in the highest register, supported by a descending bass progression similar to that at the beginning of the first movement.

The second subject of the finale also recalls the principal theme of the opening movement in its use of dotted rhythms, while still other passages of the finale, such as the end of the development and the elaborate cadenza in the coda, bear marked thematic and textural similarities to the *Adagio sostenuto*. The middle movement, a minuet and trio, represents a kind of interlude that connects the almost static opening movement with the rapid, agitated finale.

INTERVAL

Beethoven: Sonata No.6 in F, Op.10 No.2

- (i) *Allegro*
- (ii) *Allegretto*
- (iii) *Presto*

A whimsical, unpredictable humour surfaces in this Sonata, from 1798. Though a favourite of Beethoven's, the piece has been regarded disapprovingly by some commentators, who have pointed accusingly to loose, meandering features in the opening Allegro while remaining deaf to their aesthetic quality. Beethoven revels here in the unexpected and the incongruous, and exhibits a good-natured capacity for just getting lost. The form is anti-teleological; the music appears to progress in fits and starts, sometimes driven by feverish outbursts of impatience.

The second movement is an Allegretto with a trio in F minor, the focus of gravity in this otherwise lighthearted work. Its seriousness of character stands in complementary relation to the comic fugal burlesque forming the Presto finale. The beginning of the Presto reshapes the same registral ascent that had begun the meditative Allegretto, transforming its structural aspects in an unbuttoned atmosphere of wit and musical laughter that 'inverts the sublime', according to one of Jean Paul Richter's insightful definitions of humour.

Beethoven: Sonata No.31 in A flat, Op.110

- (i) *Moderato cantabile, molto espressivo*
- (ii) *Allegro molto*
- (iii) *Adagio ma non troppo*
- (iv) *Fuga: Allegro ma non troppo – L'istesso tempo di arioso – L'istesso tempo della Fuga – Meno allegrot*

In late 1821 Beethoven rebounded from a dismal period of illness, which delayed his completion of his sonata trilogy, Opp.109-111. His recovery sparked his sense of humour and his creative forces, resulting in the genesis of this remarkable Sonata in A flat. Humour is abundantly evident in the middle movement, which serves as a scherzo in form and character, although it

bears only the tempo designation Allegro molto in 2/4 metre. Beethoven alludes to two popular songs, 'Our cat has had kittens', and 'I'm dissolute, you're dissolute' in the main section of this movement.

Wrapped around this comic Allegro molto are movements of reflective and even transcendental character. They are connected through a network of thematic anticipations and reminiscences. The lyrical fugue subject in the finale acts both as an alternative to the mournful Arioso dolente stanzas and as the goal of various foreshadowing heard since the beginning of the work. The opening bars of the first movement, for instance, display an audible affinity with the fugue subject of the finale.

The weighty finale contains a twofold pairing of the despairing arioso and consoling fugue. The first fugue proves unable to be sustained, but the quiet return of the fugue, *una corda* (using the soft pedal) and in inversion, leads through complex transformational passages to reach the ecstatic culmination of the whole work. It is significant in this regard that the transitional double-diminution passage recalls the earlier comic allusion in the Allegro molto. The abstract contrapuntal matrix beginning with the inverted subject is infused with a new energy, which arises not naturally through traditional fugal procedures, but only through an exertion of will that strains those processes to their limits.

The rhythmic developments that point the way out of Beethoven's fugal labyrinth thus distort the subject, compressing it almost beyond recognition, while simultaneously opening a means of connection with the earlier movements. The transition from the darkness and pessimism of the Arioso dolente is now fully accomplished; and in the final moments Beethoven extends the fugal subject melodically into the high register before it is emphatically resolved, once and for all, into the closing A flat major sonority. This structural downbeat represents a goal toward which the whole work seems to have aspired.

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SUNDAY 17 FEBRUARY ROYAL FESTIVAL HALL, 3PM

Beethoven: Sonata No.9 in E, Op.14 No.1

- (i) *Allegro*
- (ii) *Allegretto*
- (iii) *Rondo: Allegro comodo*

This E major Sonata, from 1799, is one of Beethoven's works that displays Mozart's influence. In the opening Allegro, this Mozartian influence is reflected in the skillful arrangement of distinct yet related musical figures. There is a Mozartian flavour to the chromatic touches in the main subsidiary theme and perhaps also to the transparent contrapuntal textures so evocative of chamber music.

In the Allegretto, Beethoven reshapes the turn figure from the first movement development, and later emphasises that motive with dramatic insistence. He also builds into the Allegretto a strong tonal drift toward C major, which becomes the key of the middle section.

The rondo-sonata finale is filled with humour and surprising episodes. The rondo theme employs contrary motion – with the treble rising and bass descending – but the right hand shows a curious inability to move beyond the melodic peak of repeated octaves. Only in the final section is a new continuation discovered at last as the octaves descend fortissimo, triggering a burst of virtuosity. Beethoven then caps this Allegro comodo with coyish chromatic embellishments of the basic thematic profile leading to the joyous full close.

Beethoven: Sonata No.4 in E flat, Op.7

- (i) *Allegro molto e con brio*
- (ii) *Largo con gran espressione*
- (iii) *Allegro*
- (iv) *Rondo: Poco allegretto e grazioso*

In 1797, when Beethoven composed his Grand Sonata, he was living close to the young Countess 'Babette' Keglevics, and came to give her lessons in his morning gown, slippers, and tasseled cap, a circumstance indicating a close relationship between pupil and teacher. Carl Czerny thought of Op.7 as already an

Appassionata, 'since Beethoven wrote the sonata in a passionate frame of mind'. The range of mood in this weighty sonata encompasses a driving impetus in the opening Allegro movement, a searching, inward reflection in the slow movement, and a mainly lyrical character in the third and fourth movements.

The sonata begins with a motivic signal of chords in the right hand heard above a steady pulse of repeated notes. The similarity of Beethoven's lyrical, subsidiary theme to Schubert's song 'Ungeduld' (from *Die Winterreise*) and to the *Sehnsuchts-Walzer* (Waltz of Longing) may account for the sonata's early nickname, *Der Verliebte* (The Enamoured). Soft echoes of these lyrical phrases foreshadow the key and character of the following movement, a Largo in C major. A declamatory rhetoric and expressive pauses lend to this music the character of a monologue. No movement in Beethoven demonstrates more impressively the impact of silence in music.

Beethoven originally sketched the third movement as an independent bagatelle, and only later absorbed it into the sonata. The form resembles a scherzo, with a gracious, dancelike Allegro enclosing a galloping trio in which the melody emerges out of a hazy texture of rapid arpeggios. Then comes the finale: a delicately sensuous rondo and crowning lyrical climax of the work. The main theme unfolds with expressive appoggiaturas above a pedal point, conveying an intimate, suspended character. Whereas the first and third episodes of the form transform motives from this main theme into animated dialogue, the central episode releases a drastic contrast – a loud and turbulent C minor idiom. Beethoven resolves this passage into graceful accents in the last moments of the sonata, transforming strife into grace.

INTERVAL

Beethoven: Sonata No.22 in F, Op.54

- (i) *In tempo di Menuetto*
- (ii) *Allegretto – Più allegro*

The first movement of this sonata is above all a study in contrasts. Its two contrasting themes – a gracious, dignified ‘feminine’ theme resembling a minuet; and a stamping, assertive, ‘masculine’ theme employing accented octave triplets gradually influence one another in the course of the movement, until they become thoroughly integrated and combined in the final passages.

The ensuing Allegretto, in a perpetual motion rhythm, is already the finale – Op.54 is the first of Beethoven’s major sonatas to compress the formal plan into a pair of movements. This sonata form unfolds with an irresistible momentum in long ascending lines punctuated by syncopated pedal notes. The coda accelerates the perpetual motion in a furious *più allegro* that sweeps all before it. We can discern in this rhythmic drive a key to the relation between the two strongly contrasting movements. The initial minuet had proceeded in halting fashion, often stopping in cadences set off by rests, but the assertive contrasting theme of that movement infused the music with an energy that in the finale becomes an all-encompassing force. The discovery, integration and celebration of this rhythmic energy is a guiding idea of the sonata as a whole.

Beethoven: Sonata No.32 in C minor, Op.111

- (i) *Maestoso – Allegro con brio ed appassionato*
- (ii) *Arietta: Adagio molto semplice e cantabile - Variazioni*

Beethoven’s final piano sonata, Op.111 in C minor, was completed in 1822, shortly before he composed the Ninth Symphony. The first movement of Op.111 represents the last example of Beethoven’s ‘C minor mood’ as evidenced in a long line of works including the Fifth Symphony. The slow introduction, with its majestic double-dotted rhythms and trills, resembles the setting of the ‘Crucifixus’ in the *Missa solemnis*.

The grim pathos of the ensuing Allegro yields briefly to a contrasting lyrical second subject, which slows the tempo to *adagio*. This melodic gesture suggests ‘a soft glimpse of sunlight illuminating the dark, stormy heavens’, in the imagery of Thomas Mann’s character Wendell Kretzschmar in his novel *Doktor Faustus*. In the recapitulation, Beethoven extends this passage to foreshadow the sublime atmosphere of the finale, an extraordinary set of variations in C major on a lyrical theme labelled Arietta.

As the variations of the Arietta unfold in the second movement, the rhythmic development brings transformations in character. The extroverted energy expressed in the jagged, accented rhythms of Variation Three is reshaped in Variation Four to become an even faster yet suspended, inward pulsation. The outcome of the process of rhythmic diminution is reached in the cadenza preceding the fifth variation. Time seems to stand still as the music lingers on protracted trills. For once, the movement’s constant C major is left behind; a cluster of trills glorifies the shift to E flat major and a vast registral gap opens between treble and bass. The original theme returns in Variation Five together with the rhythmic textures from preceding variations. ‘Being’ and ‘Becoming’ are merged here into a unified structure.

Various commentators have rightly perceived a philosophical and even religious dimension in this great work. The dichotomy embodied in the two movements of Op.111 has been described in terms of the ‘Here and Beyond’, or the real and mystical world. Its symbolism has three principal moments: the acceptance and resolution of conflict embodied in the Allegro and transition; the rich, dynamic synthesis of experience projected in the ensuing variations; and the surpassing inner climax in E flat major.

Beethoven’s last piano sonata is a monument to his conviction that solutions to the problems facing humanity lie ever within our grasp if they can be confronted by models of human transformation. Among Beethoven’s works, Op.111 assumes a special position, reaching as it does beyond the merely aesthetic dimension to touch the domain of the moral and ethical.

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ARTIST AS LEADER TALKS

Image caption

In recent years Daniel Barenboim has become increasingly involved in looking at how the arts can engage with politics and help contribute to improvements in society. In a series of talks to accompany his concert performances he draws on his experiences to consider how artists can become leaders in tomorrow’s society.



SATURDAY 2 FEBRUARY ROYAL FESTIVAL HALL, 5PM

Daniel Barenboim and Jude Kelly, Artistic Director of Southbank Centre, introduce the Artist as Leader theme, and discuss Barenboim’s work with the young Israeli and Palestinian musicians of the West-Eastern Divan Orchestra.

SUNDAY 3 FEBRUARY ROYAL FESTIVAL HALL, 6PM

Renowned political journalist Jon Snow, Daniel Barenboim and key leaders from the worlds of politics and the arts discuss how artists can lead and affect change in society. The audience have the opportunity to join in the debate.

FRIDAY 8 FEBRUARY PURCELL ROOM AT QUEEN ELIZABETH HALL, 7.30PM

Daniel Barenboim concludes his sessions as part of the Artist as Leader series, and draws together the earlier discussions on the role of the artist in contemporary society, and gives his own personal conclusions. With broadcaster Jon Snow and Southbank Centre’s Artistic Director, Jude Kelly.

For tickets, please phone 0871 663 2500, online at www.southbankcentre.co.uk, or visit Royal Festival Hall Ticket Office.

DANIEL BARENBOIM BIOGRAPHY

Daniel Barenboim was born in Buenos Aires in 1942 to parents of Jewish-Russian descent. He started piano lessons at the age of five with his mother, continuing to study with his father who remained his only teacher. In August 1950, when he was only seven years old, he gave his first official concert in Buenos Aires. The Barenboim family moved to Israel in 1952. Two years later, in the summer of 1954, the parents brought their son to Salzburg to take part in Igor Markevitch's conducting classes. During that summer he also met Wilhelm Furtwängler and played for him. Furtwängler subsequently wrote a letter including the words, 'the 11-year-old Barenboim is a phenomenon.' In 1955 Daniel Barenboim studied harmony and composition with Nadia Boulanger in Paris.

Daniel Barenboim made his debut as a pianist in Vienna and Rome in 1952, in Paris in 1955, in London in 1956 and in New York in 1957 with Leopold Stokowski conducting. From then on, he made regular concert tours of Europe, the United States, South America, Australia and the Far East. He made his first recordings in 1954 and soon began recording the most important works in the piano repertoire. These included complete cycles of the piano sonatas of Mozart and Beethoven and concertos by Mozart both as conductor and pianist, Beethoven (with Otto Klemperer), Brahms (with Sir John Barbirolli) and Bartók (with Pierre Boulez).

During the same period, Barenboim began to devote more time to conducting. His close relationship with the English Chamber Orchestra, which began in 1965, lasted over a decade, during which time they performed frequently in England and toured all over the world. He made his debut as a conductor with the Philharmonia Orchestra in London in 1967. Between 1975-89 he was Music Director of the Orchestre de Paris, his tenure marked by a commitment to contemporary music, with performances of works by Lutosławski, Berio, Boulez, Henze, Dutilleux, Takemitsu and others. He made his opera conducting debut in 1973 with a performance of Mozart's *Don Giovanni* at the Edinburgh International Festival. He made his Bayreuth debut in 1981 and was a regular visitor there for 18 years, until 1999, conducting *Tristan und Isolde*, the *Ring* cycle, *Parsifal* and *Die Meistersinger*.

In 1999 Daniel Barenboim and Edward Said, the Palestinian intellectual, writer and professor of comparative literature, who died in September 2003, founded the West-Eastern Divan Workshop which each summer invites young musicians from Israel and the Middle East to work and play music together, forming an orchestra. The workshop first took place in Weimar, then in Chicago and has now found its permanent home in Seville. In August 2003 the orchestra played for the first time in an Arab country in the city of Rabat, at the personal invitation of the Moroccan King, Muhammed VI. The workshop does not wish to express any political statements. In this instance, music-making is meant to set an example of the dialogue of cultures.

At the end of October 2002, Daniel Barenboim and Edward Said received the prestigious Prince of Asturias Award for Concord in the Spanish town of Oviedo in recognition of their endeavour towards peace. Later in 2002, Daniel Barenboim was awarded with the Tolerance Prize by the Evangelische Akademie Tutzing and received the Order of the Federal Republic of Germany by President Johannes Rau. In March 2004, he received the Buber-Rosenzweig Medal, and in May was awarded with the Wolf Prize for the Arts in the Knesset in Jerusalem.

Daniel Barenboim has published two books: his autobiography *A Life in Music* and *Parallels and Paradoxes* that he wrote together with Edward Said. Recently Daniel Barenboim initiated a programme for musical education that will be developed in the Palestinian Territories. The aim is to teach music in schools as a concept to be used throughout the whole education process. Barenboim is also committed to helping the National Conservatory of Music establish a full Palestinian Youth Orchestra.

In 1991 Daniel Barenboim succeeded Sir Georg Solti as Music Director of the Chicago Symphony Orchestra, a role that he relinquished in June 2006. In 1992 he became General Music Director of the Deutsche Staatsoper Berlin and in autumn 2000, the Chief Conductor for life of the Staatskapelle Berlin. Since the beginning of the 2006/07 season he has been developing a close relationship with La Scala, Milan.