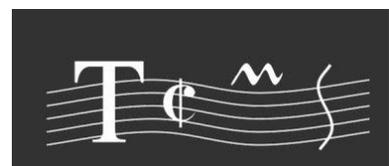




**The Complete Beethoven Piano Sonatas**  
**Trinity College Chapel**  
**Michaelmas 2020**

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Trinity College



Beethoven's thirty-two Piano Sonatas are widely regarded as one of the most important collections of music that exist: so it is fortunate that in these strange and uncertain times we are able to put on this ambitious project of performing all of them across the term. It is a sure sign of the number of talented musicians that exist within Trinity College that such a series is even possible (here I would like to thank the fourteen pianists that, alongside myself, are sharing out the playing of these sonatas). Beethoven's genius is truly an extraordinary phenomenon, and it manifests in an astonishing variety of ways in these sonatas - they offer a fascinating insight into the development of a seminal figure in our culture like few other. Whilst it is commonplace to see Beethoven overcoming his own struggles and deafness in this music, I see a relevance to our own times as we deal with, and eventually overcome, COVID-19. I hope you enjoy the series: not only is it a testament to the quality of music making at Trinity College, but also to the incalculably great music which we are so lucky to have present in our lives.

### Harrison Cole

**Saturday 10<sup>th</sup> October** | No. 3 in C, No. 9 in E, No. 21 in C "Waldstein"\*

**Thursday 15<sup>th</sup> October** | No. 20 in G, No. 22 in F, No. 28 in A

**Monday 19<sup>th</sup> October** | No. 7 in D, No. 19 in G minor, No. 13 in Eb

**Friday 23<sup>rd</sup> October** | No. 12 in Ab, No. 23 in F minor "Appassionata"

**Thursday 29<sup>th</sup> October** | No. 11 in Bb, No. 4 in Eb

**Monday 2<sup>nd</sup> November** | No. 5 in C minor, No. 6 in F, No. 17 in D minor  
"Tempest"

**Friday 6<sup>th</sup> November** | No. 10 in G, No. 2 in A, No. 26 in Eb "Les Adieux"

**Tuesday 10<sup>th</sup> November** | No. 29 in Bb "Hammerklavier"

**Saturday 14<sup>th</sup> November** | No. 16 in G, No. 1 in F minor, No. 18 in Eb "The Hunt"

**Thursday 19<sup>th</sup> November** | No. 15 in D "Pastoral", No. 8 in C minor "Pathétique"

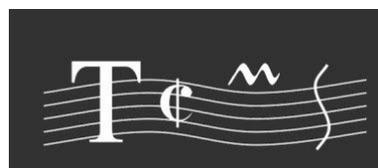
**Monday 23<sup>rd</sup> November** | No. 25 in G "Cuckoo", No. 27 in E minor, No. 24 in F#  
"à Thérèse", No. 14 "Moonlight"

**Monday 27<sup>th</sup> November** | No. 30 in E, No. 31 in Ab, No. 32 in C minor\*

Trinity College Chapel, 20.00

Please note that all concerts last an hour or under, except those that are starred. There will be no interval for any concert.

Concerts can be attended in person by Trinity College Fellows, Students and Staff due to the pandemic but are available to watch live on the new TCMS YouTube channel. Please book a ticket through the link provided or get in touch with [president@tcms.org.uk](mailto:president@tcms.org.uk)



## Saturday 10<sup>th</sup> October

No. 3 in C, Op. 2 No. 3 – Madeleine Brown

I. *Allegro con brio*

II. *Adagio*

III. *Scherzo: Allegro*

IV. *Allegro assai*

No. 9 in E, Op. 14 No. 1 – Lewis Morrin

I. *Allegro*

II. *Allegretto*

III. *Rondo: Allegro comodo*

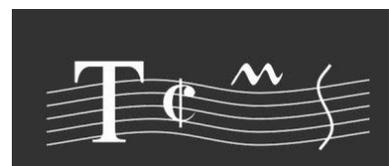
No. 21 in C, Op. 53 “Waldstein” – Dominika Mak

I. *Allegro con brio*

II. *Introduzione: Adagio molto*

III. *Rondo: Allegretto moderato – Prestissimo*

Two of Beethoven’s most exuberant sonatas take centre stage for the first concert of this series, showing his tendency towards virtuosity even from his earliest sonatas as the extrovert Op. 2 No. 3 brilliantly demonstrates; a product of his studies with Haydn. Dedicated to Beethoven’s patron at the time, the great “Waldstein” is the first of Beethoven’s trio of famous, heroic middle period sonatas – exciting and technically formidable, it features some of his best writing for the instrument, particularly in the sweeping rondo third movement. Sandwiched in between is the more sedate but lyrical Op. 14 No. 1 in E major sonata.



## Thursday 15<sup>th</sup> October

No. 20 in G, Op. 49 No. 2 – Jonathan Watts

I. *Allegro ma non troppo*

II. *Tempo di Menuetto*

No. 22 in F, Op. 54 – Harrison Cole

I. *In tempo d'un Menuetto*

II. *Allegretto — Più allegro*

No. 28 in A, Op. 101 - Morgan Overton

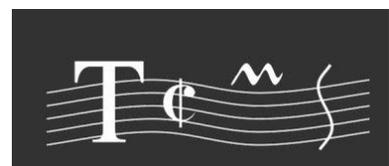
I. *Etwas lebhaft, und mit der innigsten Empfindung* (Somewhat lively, and with innermost sensibility). *Allegretto, ma non troppo*

II. *Lebhaft, marschmäßig* (Lively, march-like). *Vivace alla marcia*

III. *Langsam und sehnsuchtsvoll* (Slow and longingly). *Adagio, ma non troppo, con affetto*

IV. *Geschwind, doch nicht zu sehr, und mit Entschlossenheit* (Swiftly, but not overly, and with determination). *Allegro*

This concert starts exploring the two movement sonata structure that Beethoven became very fond with; we begin with the refreshingly light G major Op. 49 No. 2, the second of a pair of two movement sonatas that represent Beethoven's first sonatas with this structure, and the eccentric Op. 54 F major, with its quasi-Bachian two part invention second movement. The Op. 101 A major sonata is the first of Beethoven's late sonatas and is a new departure for his ever-developing harmonic and formal complexity. Particular highlights include the expressive first movement and the grand contrapuntal fourth movement, it being Beethoven's first exploration of integrating fugue and sonata.



## Monday 19<sup>th</sup> October

No. 7 in D, Op. 10 No. 3 – Thomas Hillman

I. *Presto*

II. *Largo e mesto*

III. *Menuetto: Allegro*

IV. *Rondo: Allegro*

No. 19 in G minor, Op. 49 No. 1 – Madeleine Brown

I. *Andante*

II. *Rondo: Allegro*

No. 13 in Eb, Op. 27 No. 1 – Sophie Williams

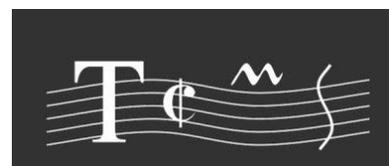
I. *Andante – Allegro – Andante*

II. *Allegro molto e vivace*

III. *Adagio con espressione*

IV. *Allegro vivace*

The first airing of Beethoven's more experimental Op. 10 sonatas, here starting with the last of the set - the sprightly, and later thoughtful, D major - begins this concert, followed by the first of the aforementioned Op. 49 pair, which is similarly laid-back and makes for enjoyable listening. The 13<sup>th</sup> Eb sonata is the lesser-known relation of the Op. 27 duo (the other being the "Moonlight" sonata), but unjustly so – also subtitled "quasi una fantasia", its rich piano writing and slightly looser structure make for an exciting work that should be more well-known!



## Friday 23<sup>rd</sup> October

No. 12 in Ab, Op. 26 – Morgan Overton

I. *Andante con variazioni*

II. *Scherzo: Allegro molto*

III. *Maestoso andante, marcia funebre sulla morte d'un eroe*

IV. *Allegro*

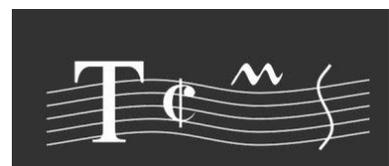
No. 23 in F minor, Op. 57 “Appassionata” – Harrison Cole

I. *Allegro assai*

II. *Andante con moto*

III. *Allegro ma non troppo - Presto*

This unusual Ab sonata is interesting for a variety of reasons, not least its unconventional structure. Its third movement funeral march (regarding the “death of a hero”) is powerful and anticipates the funeral march that is the second movement in his landmark Eroica Symphony. It is also the likely inspiration behind Chopin’s famous funeral march, which makes up the third movement of his Bb minor piano sonata. The second of the great middle period sonatas, the “Appassionata” is arguably one of the most electrifying compositions Beethoven ever wrote – energetic, fiery and incredibly intense. It probably features the most dramatic use of the Neapolitan 6<sup>th</sup> by any composer throughout... what more could you want?!



## Thursday 29<sup>th</sup> October

No. 11 in Bb, Op. 22 – Harrison Cole

I. *Allegro con brio*

II. *Adagio con molto espressione*

III. *Menuetto*

IV. *Rondo: Allegretto*

No. 4 in Eb, Op. 7 – Thomas Hillman

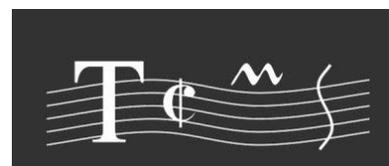
I. *Allegro molto e con brio*

II. *Largo, con gran espressione*

III. *Allegro*

IV. *Rondo: Poco allegretto e grazioso*

These two substantial sonatas are, one could say, “perfect” examples of standard sonatas and their formal properties. No grand experiments or earth-shattering musical revelations and revolutions – just music. No. 11 is cheerful with some quite spicy harmonic twists, and No. 7 is one of the longest piano sonatas Beethoven wrote at around half an hour! They’re not terribly well-known pieces outside Beethoven circles, so step into the unknown and give these fantastic sonatas a try!



## Monday 2<sup>nd</sup> November

No. 5 in C minor, Op. 10 No. 1 – Jamie Shepherd

I. *Allegro molto e con brio*

II. *Adagio molto*

III. *Finale: Prestissimo*

No. 6 in F, Op. 10 No. 2 – Lewis Morrin

I. *Allegro*

II. *Menuetto: Allegretto*

III. *Presto*

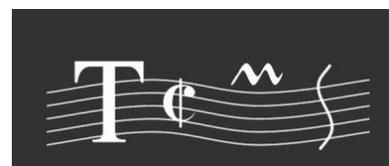
No. 17 in D minor, Op. 31 No. 2 “Tempest” – Antonia Huang

I. *Largo - Allegro*

II. *Adagio*

III. *Allegretto*

The first two sonatas from the Op.10 set make up the first half of this concert, the C minor is a fascinating precursor to the famous “Pathétique” that was soon to follow, having much a similar structure but still being a totally different piece; and the cheeky F major sonata, which features an ingenious false recapitulation in the first movement. Drama is at the heart of Beethoven’s “Tempest” sonata, a work supposedly based on Shakespeare’s play of the same name. A mysterious and excited first movement precedes a warm second movement that gives way to a comparatively more subdued rondo which seems to end on the same delicate note as the play itself.



## **Friday 6<sup>th</sup> November**

No. 10 in G, Op. 14 No. 2 – Jonathan Lee

I. *Allegro*

II. *Andante*

III. *Scherzo: Allegro assai*

No. 2 in A, Op. 2 No. 2 – Morgan Overton

I. *Allegro vivace*

II. *Largo appassionato*

III. *Scherzo: Allegretto*

IV. *Rondo: Grazioso*

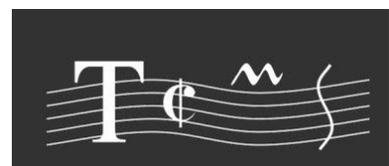
No. 26 in Eb, Op. 81a “Les Adieux” – Roshan Patel

I. *Das Lebewohl (Les Adieux – The Farewell): Adagio – Allegro*

II. *Abwesenheit (L’Absence – The Absence): Andante espressivo (In gehender Bewegung, doch mit viel Ausdruck – In walking motion, but with much expression)*

III. *Das Wiedersehen (Le Retour – The Return): Vivacissimamente (Im lebhaftesten Zeitmaße – The liveliest time measurements)*

As with its E major counterpart, the Op. 14 No. 2 G major sonata is also fairly relaxed, charming and graceful throughout; much like the second A major sonata from his first collection of piano sonatas, the Op. 2, although replace relaxed with incredibly excitable! Youthful exuberance passes over into maturity as we come to the gloriously warm “Les Adieux” sonata, written when Beethoven’s patron at the time, Archduke Rudolph, was forced to leave Vienna amidst Napoléon’s European advancements in 1809: this, the last of the three great middle period sonatas, seemingly absorbs the dramatic capabilities of the former two and injects a sense of noble grandeur to produce a compact work that blazes with lyricism and stirs the heart right up until its dramatic conclusion.



## Tuesday 10<sup>th</sup> November

No. 29 in Bb, Op. 106 “Hammerklavier” – Harrison Cole

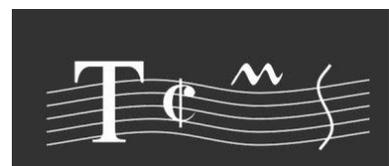
I. *Allegro*

II. *Scherzo: Assai vivace*

III. *Adagio sostenuto*

IV. *Introduzione: Largo... Allegro – Fuga: Allegro risoluto*

Bewildering, monstrous, baggy and dense - these might be some of the words used to describe the notorious 29<sup>th</sup> sonata, famed for its length and difficulty (without a doubt it is the technical peak of Beethoven’s piano writing). Concealed within its challenging exterior is an epic, Romantic masterpiece that conjures up the most breathtaking musical landscapes, and is a field day for any analyst willing to discover its secrets. After the grand first movement and brief scherzo, we are presented with one of those extraordinary late Beethoven long adagios that could just go on forever. The final movement begins with an elusive introduction which then morphs into an incredibly complex and titanic three part fugue (marked *con alcune licenze* - "with some licenses"!) that, with the later “Grosse Fuge”, Op. 133 for string quartet, is one of Beethoven’s greatest contrapuntal achievements, and a real tour de force.



## Saturday 14<sup>th</sup> November

No. 16 in G, Op. 31 No. 1 – Madeleine Brown

I. *Allegro vivace*

II. *Adagio grazioso*

III. *Rondo: Allegretto - Presto*

No. 1 in F minor, Op. 2 No. 1 – Thomas Hillman

I. *Allegro*

II. *Adagio*

III. *Menuetto: Allegretto*

IV. *Prestissimo*

No. 18 in Eb, Op. 31 No. 3 “The Hunt” – Antonia Huang

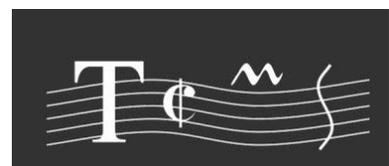
I. *Allegro*

II. *Scherzo: Allegretto vivace*

III. *Menuetto: Moderato e grazioso*

IV. *Presto con fuoco*

The remaining two sonatas from the Op. 31 set bookend this concert: some of Beethoven’s wittiest piano writing is displayed in the first G major sonata, particularly amusing being the first movement where the hands seem unable to play together at the same time! The Eb major sonata is rather jovial, surely a welcome relief for Beethoven when writing the stormy Tempest sonata Op. 31 No. 2. It derives its nickname from the tarantella fourth movement bearing relation to horn calls, although the air of some cheery occasion permeates the sonata as a whole. Particularly charming is the trio of the Scherzo, which is used as the basis of a fantastic set of variations by Saint-Saëns. In between is Beethoven’s first published piano sonata, which at once orbits a Haydn-esque sound world yet has a Beethovenian vigour that marks the start of his development with this form.



## Thursday 19<sup>th</sup> November

No. 15 in D, Op. 28 “Pastoral” – Harrison Cole

I. *Allegro*

II. *Andante*

III. *Scherzo: Allegro vivace*

IV. *Rondo: Allegro ma non troppo - Più allegro*

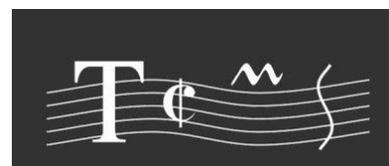
No. 8 in C minor, Op. 13 “Pathétique” – Zach Yarrow

I. *Grave – Allegro di molto e con brio*

II. *Adagio cantabile*

III. *Rondo: Allegro*

It's up for debate whether Beethoven actually consented to the 15<sup>th</sup> piano sonata “Pastoral” or not – nevertheless, its general easy-going mood and bagpipe/drone-like bass line in the gigue fourth movement might at least suggest the evocation of feelings in the countryside and pastoral landscapes, something which he would famously use as a creative stimulus in his 6<sup>th</sup> Symphony, also named the “Pastoral”. One of Beethoven's most famous compositions, the appropriately named “Pathétique” sonata (approved this time by the composer!) has many of the hallmarks of Beethoven's style that audiences have always enjoyed: beautiful expressive melodies, a sense of tragic fatality and sudden dynamic and emotional contrasts. Enjoy this old favourite once again, known to practically all lovers of music!



## Monday 23<sup>rd</sup> November

No. 25 in G, Op. 79 “Cuckoo” – Dominika Mak

I. *Presto alla tedesca*

II. *Andante*

III. *Vivace*

No. 27 in E minor, Op. 90 – Stephen Beale

I. *Mit Lebhaftigkeit und durchaus mit Empfindung und Ausdruck* ("With liveliness and with feeling and expression throughout")

II. *Nicht zu geschwind und sehr singbar vorgetragen* ("Not too swiftly and conveyed in a singing manner")

No. 24 in F#, Op. 78 “à Thérèse” – Luke Warren

I. *Adagio cantabile — Allegro ma non troppo*

II. *Allegro vivace*

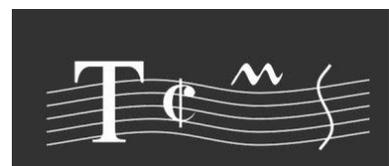
No. 14 in C# minor, Op. 27 No. 2 “Moonlight” – Jonathan Lee

I. *Adagio sostenuto*

II. *Allegretto*

III. *Presto agitato*

A selection of smaller sonatas by Beethoven: the cheery and lively G major “Cuckoo” sonata precedes the more intense Op. 90 E minor, a piece that interestingly sits in between the end of Beethoven’s middle period and beginning of his late, featuring a quasi-Schubertian slow movement. Reportedly one of Beethoven’s favourite sonatas is the charming F# major Op. 78, written for Countess Thérèse von Brunswick; but the well-known “Moonlight” sonata was one that Beethoven ended up hating because it was so popular! Dark, bewitching and ultimately thrilling, it needs no introduction...



## Friday 27<sup>th</sup> November

No. 30 in E, Op. 109 – Madeleine Brown

I. *Vivace ma non troppo — Adagio espressivo*

II. *Prestissimo*

III. *Gesangvoll, mit innigster Empfindung* (“Songful with most intimate feeling”).  
*Andante molto cantabile ed espressivo*

No. 31 in Ab, Op. 110 – Harrison Cole

I. *Moderato cantabile molto espressivo*

II. *Allegro molto*

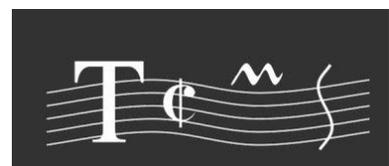
III. *Adagio ma non troppo – Allegro ma non troppo*

No. 32 in C minor, Op. 111 – Antonia Huang

I. *Maestoso: Allegro con brio ed appassionato*

II. *Arietta: Adagio molto semplice e cantabile*

And so we come to the end of the series with the last three piano sonatas Beethoven wrote: works that seem to orbit a different realm, having a unique expressiveness and emotional power. And, along with the fourth and fifth piano concerti, are the real height of Beethoven’s writing for the instrument, and oeuvre in general. Whilst there are many similarities and differences between the three sonatas, certainly the greatest similarity is their extended final movements which are the crown of all three works, in all their majesty and complexity. Notable too with this trio, as with all the late sonatas, is the triumph over his deafness they represent (pretty much total at this point in his life). Listening to all three in a row will be a profound and deeply moving experience.



**Performers:**

Stephen Beale  
Madeleine Brown  
Harrison Cole  
Thomas Hillman  
Antonia Huang  
Jonathan Lee  
Dominika Mak  
Lewis Morrin  
Morgan Overton  
Roshan Patel

Jamie Shepherd  
Jonathan Watts  
Luke Warren  
Sophie Williams  
Zach Yarrow

**With thanks to:**

Trinity College  
Paul Nicholson  
Anthea Smith  
Natalie Manning  
Harry Guthrie

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Jamie Shepherd, Luke Warren**Social Secretary** - Lewis Morrin**Jazz Officers** - Louisa Stuart-Smith  
and Maelle-Marie Troadec**Librarian** - Sophie Williams**Trinity Singers** - Harrison Cole**Officer without Portfolio** -  
Morgan Overton**Senior Treasurer** -  
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Prof Hugh Osborn

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