

ARTIST AS LEADER:

DANIEL BARENBOIM
BEETHOVEN PIANO SONATA CYCLE
28 JANUARY – 17 FEBRUARY 2008

Presented in association with Askonas Holt

TICKETS 0871 663 2500
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Daniel Barenboim is one of the most remarkable musicians alive today. He returns to the Royal Festival Hall to perform all of Beethoven's 32 Piano Sonatas within the space of two and a half weeks, in what for any pianist is a formidable undertaking. Barenboim's experience as a Beethoven performer is however unparalleled: he first played the cycle in public in 1960 in Tel Aviv, and has recorded it twice, as well as filming it in Berlin in 2005.

In recent years Barenboim has become increasingly involved in looking at how the arts can engage with politics and help contribute to improvements in society, as seen through his work with the young Israeli and Arab musicians of the West-Eastern Divan Orchestra. In a series of talks to accompany the concert performances he draws on his experiences to consider how artists can become leaders in tomorrow's society.

These performances and talks will be an enthralling journey in the company of one of the greatest living musicians, and one of the major Southbank Centre events of 2008.

Daniel Barenboim
Beethoven Sonata Cycle
Royal Festival Hall

Monday 28 January 2008, 7.30pm

Sonata in F minor, Op.2 No.1;
Sonata in E flat, Op.31 No.3;
Sonata in B flat, Op.106 (Hammerklavier)

Barenboim opens his Beethoven Sonata cycle with Beethoven's earliest sonata, dedicated to Haydn, and closes with one of the piano's greatest creations, the awesome and technically daunting *Hammerklavier*, composed between 1817-18. It is considered by most pianists to be one of the most demanding works in the repertoire.

Sunday 3 February 2008, 3pm

Sonata in A, Op.2 No.2;
Sonata in D minor, Op.31 No.2 (Tempest);
Sonata in G, Op.14 No.2;
Sonata in E flat, Op.81a (Les adieux)

Beethoven's Sonata No.17 (*Tempest*), is so nicknamed because when Beethoven's friend Schindler asked the composer for the meaning of the music, he was told 'read Shakespeare's *The Tempest*'. The work's volatile nature is evident from the turbulent opening movement. The G major Sonata No.10 is a simple, unpretentious work, which precedes *Les adieux*, one of the most beloved of the cycle, depicting the departure and joyous return to Vienna of the composer's patron Archduke Rudolf.

Monday 4 February 2008, 7.30pm

Sonata in C minor, Op.13 (*Pathétique*);
Sonata in A flat, Op.26;
Sonata in G, Op.79;
Sonata in A, Op.101

The *Pathétique* is the most famous and innovative of Beethoven's early sonatas, with a serenely beautiful slow movement. Its counterpart in the A flat sonata takes the form of a sombre funeral march, which is the first time one had featured in a work of this kind. The light and airy G major sonata, Op.79 is followed by the first of the last five great sonatas, where Beethoven explores a spiritual, mystical world into which music had not ventured before.

Wednesday 6 February 2008, 7.30pm

Sonata in C minor, Op.10 No.1;
Sonata in B flat, Op.22;
Sonata in G minor, Op.49 No.1;
Sonata in G, Op.49 No.2;
Sonata in F minor, Op.57 (*Appassionata*)

Beethoven's dramatic early C minor sonata deserves to be more widely known, largely due to its lyrical Adagio molto movement. The B flat sonata is, in the words of Sir Donald Tovey, 'the last that has removed all younger traces of conflict without anticipating new conflicts or new issues'. The second half of the programme begins with two 'sonatinas', as opposed to the more complex *Appassionata* Sonata, with its sustained ardour, heartfelt central movement and explosive, violent finale.

Saturday 9 February 2008, 7.30pm

Sonata in E flat, Op.27 No.1 (*Quasi una fantasia*);
Sonata in D, Op.10 No.3;
Sonata in E minor, Op.90;
Sonata in C, Op.53 (*Waldstein*)

Sonata No.13 is the rarely-heard partner of the *Moonlight* sonata (Op.27, No.2), with both subtitled *Sonata quasi una Fantasia*. The D major work is the happiest of Beethoven's early sonatas, with a passionate highly-charged slow movement. Op.90 has only two movements, which are musical depictions of the courtship by Count Lichnowsky, the work's dedicatee, of his second wife. It is also the dedicatee who lends his name to the *Waldstein*, a brilliant, questioning work in which the second movement blends seamlessly into a defiant finale.

Monday 11 February 2008, 7.30pm

Sonata in D, Op.28 (*Pastoral*);
Sonata in C, Op.2 No.3;
Sonata in F sharp, Op.78;
Sonata in E, Op.109

Beethoven's publisher gave the nickname *Pastoral* to the first sonata in this evening's concert, which suits its spacious, gentle nature. This is followed by the last of the three early Op.2 sonatas dedicated to Haydn. After the interval comes the graceful two-movement F sharp major sonata, of which Beethoven was particularly fond, and the late E major. The subject of the latter's final theme and variations movement is surely one of Beethoven's most sublime thoughts.

Friday 15 February 2008, 7.30pm

Sonata in G, Op.31 No.1;
Sonata in C sharp minor, Op.27 No.2 (*Quasi una fantasia – Moonlight*);
Sonata in F, Op.10 No.2;
Sonata in A flat, Op.110

Beethoven's Sonata in G, Op.31, the sister sonata of *Tempest*, is a rarity among the 32 sonatas in that it is seldom played in concert. By contrast, the *Moonlight*, completed in the same year (1801), is one of the most frequently played, with its opening movement among the best-known in all classical music. Compare these with the Haydn-esque F major Sonata and the mature lyrical masterpiece that is Op.110, the cycle's penultimate work.

Sunday 17 February 2008, 3pm

Sonata in E, Op.14 No.1;
Sonata in E flat, Op.7;
Sonata in F, Op.54;
Sonata in C minor, Op.111

The little E major Sonata is unique among Beethoven's 32 sonatas, as the composer later arranged it as a string quartet, while the E flat major work (1796) has the distinction of being the longest of all 18th-century sonatas. No.22 in F major has just two movements, the second of which is a breathless perpetuum mobile. The cycle concludes appositely with Sonata No.32, another two-movement work, the first all fire and brimstone, the second closing in a mood of heavenly radiance.

Artist As Leader - Daniel Barenboim

Saturday 2 February 2008

Royal Festival Hall, 5pm

In recent years Daniel Barenboim has become increasingly involved in looking at how the arts can engage in politics and help contribute to improvements in society. 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 2008

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 2008

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.

TICKETS

Beethoven Sonata Cycle

£42 £32 £23 £18 £13 £9
Premium seats £55

Artist As Leader

£12

(Free to ticket holders for all eight Beethoven Sonata Cycle concerts).

Series Savings

Book 2-4 Beethoven Sonata Cycle concerts and save 10%

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Book all 8 Beethoven Sonata Cycle concerts, save 20% and receive free entry to all Daniel Barenboim's 'Artist as Leader' talks, and an invitation to a special reception after the final concert.

Concessions

A limited allocation of half-price tickets is available for recipients of Jobseekers Allowance, Income Support, Pension Credit, ages 16 and under, and full-time students. Appropriate cards to be shown. Please note that discounts cannot be combined.

BOOKING

www.southbankcentre.co.uk

£1.50 transaction fee applicable.

Ticket Office 0871 663 2500, 9am-8pm (daily)

£2 transaction fee applicable.

Ticket Offices

Royal Festival Hall, 10am - 8pm (daily).

The Hayward, 10am - 6pm (daily).

No transaction fee.