Stewart Goodyear, piano

PIANO SONATA NO. 17, IN D MINOR, OP. 31, NO. 2
[THE TEMPEST] (1802)
Ludwig van Beethoven (1770–1827)
Largo - Allegro
Adagio
Allegretto

RHAPSODY (2022)
Stewart Goodyear (b. 1978)
*world première*

PIANO SONATA NO 14, IN C-SHARP MINOR,
SONATA QUASI UNA FANTASIA, OP. 27 NO. 2 [MOONLIGHT] (1801)
Ludwig van Beethoven (1770–1827)
Adagio sostenuto –
Allegretto
Presto agitato

:: INTERMISSION ::

INTRODUCTION AND RONDO CAPRICCIOSO (2022)
Stewart Goodyear (b. 1978)

ANDANTE IN F MAJOR, WO 57 [ANDANTE FAVORI] (1803)
Ludwig van Beethoven (1770–1827)

SONATA NO. 23, IN F MINOR, OP. 57 [APPASSIONATA] (1804–5)
Ludwig van Beethoven (1770–1827)
Allegro assai
Andante con moto –
Allegro ma non troppo

GENEROUSLY SPONSORED BY JERRY AND MARGARETTA HAUSMAN

*The commission of Rhapsody was sponsored by Amy Oaks, Gregg Kvistad and Stephen Law, in memory of his 45 bliss-filled years of discovery of life opening up with W. Donald Stroud, MD.
PIECE NAME
Artist Name (b.    )
Composed

Stewart Goodyear writes: “When I met Steven Law last summer in Rockport, he spoke with me about memories of his late husband, Dr. William D. ‘Donald’ Stroud. I was deeply moved by their relationship, what they shared and the way Steven spoke with love as well as deep loss. I told him how moved and inspired I was, and he asked me to write a work for him, and now I have finished it. He paid me such a beautiful compliment when he announced the work in The Tempest last summer. And I was moved by what he said about the pain and the beauty of the whole thing. And so I have taken these themes and written this work, and I hope that it will come to life in the hands of the performers and the audience. I dedicate this work to Steven and to his late husband, Dr. William D. ‘Donald’ Stroud.”

Stewart Goodyear

PIANO SONATA NO. 10, IN C-SHARP MINOR, OP. 110
Stewart Goodyear (b. Toronto, Canada, February 25, 1978)
Composed 2022; 8 minutes

Stewart Goodyear writes: “I was commissioned to write a piano work for the Honens International Piano Competition in 2022, and Inroduction and Rondo Capriccioso was the result. It is a virtuosic piano composition, written in the spirit of Mendelssohn and Saint-Saëns, but inspired by music of Sub-Saharan Africa. The piece opens with a 44-bar serenade of harmony and color, creating an atmosphere improvisatory and mysterious until it stops on an A-flat chord. The A-flat then repeats and takes on a drumming effect before the Rondo takes off, the rhythm of 3/8 and 6/16 dominating the dance. The middle theme, established in bold octaves in the right hand and in repeats near the end of the work, takes the spirit of a chant.”

ANDANTE IN F MAJOR, WoO 57 (ANDANTE FAVORI) [1803]
Ludwig van Beethoven (baptized Bonn, Germany, December 17, 1770; d. Vienna, Austria, March 26, 1827)
Composed 1803; 9 minutes

Andante favori was Beethoven’s nickname for his andante in F major, Op. 57, which he wrote as the slow movement for the Waldstein sonata, Op. 53. Beethoven had second thoughts and substituted 28 mysterious, perfectly proportioned bars leading without break into the sonata’s massive concluding rondo. This graceful, immediately appealing Andante may have been too long for the sonata. Its rondo structure, with a recurring attractive theme, would have made two rondos in a row, which is unusual. So, Beethoven published the Andante in 1805, and it quickly found favor with Viennese music lovers. According to Czerny, Beethoven himself gave it the title Andante favori for a subsequent reprint.
Beethoven considered the Appassionata his finest sonata. The nickname, given by the publisher Cranz some ten years after Beethoven’s death, reflects the struggle of elemental forces within the sonata and its epic scale, where dramatic outbursts of passion and fury interrupt calmer, more reflective moments. With its fiery contrasts, the Appassionata is quintessential Beethoven. He wrote it between 1804 and 1805, while still coming to terms with deafness, in the quiet countryside village of Döbling just outside Vienna. His pupil Ferdinand Ries recalled one afternoon they spent walking, with Beethoven “humming and sometimes howling” around no particular pitch. The composer then rushed back to his piano and stormed away at the finale for more than an hour, quite forgetting that Ries was present. The Appassionata seems to have cost Beethoven more work than any previous sonata. Its overriding mood is one of tragedy. The intense outer movements are, indeed, impassioned. The opening is permeated by repeated G-flats, foreshadowing the four-note “Fate” motif of the Fifth Symphony. The finale surpasses it in stormy turbulence and feeling of tragic power which continues to the end. In between come calmer, more reflective slow movement variations.

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SONATA NO. 23, IN F MINOR, OP. 57 [APPASSIONATA] (1804-5)
Ludwig van Beethoven (baptized Bonn, Germany, December 17, 1770; d. Vienna, Austria, March 26, 1827)
Composed 1803; 24 minutes

Stewart Goodyear with music producer Keith Horner, recording Beethoven sonatas in Glenn Gould Studio