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# HEIFETZ BEETHOVEN Violin Sonatas COMPLETE

THE  
**HEIFETZ**  
COLLECTION  
VOLUME 16

HEIFETZ

**Ludwig van Beethoven (1770–1827)**

**Disc 1**

**Sonata No.1, Op.12, No.1**

in D/D-dur/ré majeur

- |   |   |      |
|---|---|------|
| 1 | Allegro con brio                                | 5:40 |
|   | Tema con variazioni                             |      |
| 2 | Tema: Andante con moto                          | 1:04 |
| 3 | Variation I                                     | 1:05 |
| 4 | Variation II                                    | 1:05 |
| 5 | Variation III                                   | 1:06 |
| 6 | Variation IV                                    | 1:44 |
| 7 | Rondo: Allegro                                  | 4:23 |
|   | (Matrix: D7-RC-6969-2, 6970-2, 6971-1, 6972-2A) |      |
|   | (Recorded December 16, 1947)                    |      |

**Sonata No.2, Op.12, No.2**

in A/A-dur/la majeur

- |    |   |      |
|----|---|------|
| 8  | Allegro vivace                          | 6:41 |
| 9  | Andante più tosto allegretto            | 4:55 |
| 10 | Allegro piacevole                       | 4:00 |
|    | (D7-RC-6973-1, 6974-2, 6975-2, 6976-1A) |      |
|    | (Recorded December 17, 1947)            |      |

**Sonata No.3, Op.12, No.3**

in E-Flat/Es-dur/mi bémol majeur

- |    |  |      |
|----|--|------|
| 11 | Allegro con spirito                    | 8:20 |
| 12 | Adagio con molta espressione           | 5:14 |
| 13 | Rondo: Allegro molto                   | 4:11 |
|    | (E2-RC-1037-1, 1100-1, 1038-1, 1039-1) |      |
|    | (Recorded October 15, 1952)            |      |

**Sonata No.4, Op.23**

in A Minor/a-moll/la mineur

- |      |   |      |
|------|---|------|
| [14] | Presto                                  | 5:27 |
| [15] | Andante scherzoso, più allegretto       | 7:20 |
| [16] | Allegro molto                           | 5:27 |
|      | (E2-RC-1040-2, 1041-1, 1099-1, 1042-1R) |      |
|      | (Recorded October 15, 1952)             |      |

**Disc 2****Sonata No.5, Op.24 "Spring/Frühlingssonate/Printemps"**

in F/F-dur/fa majeur

- |     |  |      |
|-----|--|------|
| [1] | Allegro                                  | 6:31 |
| [2] | Adagio molto espressivo                  | 4:09 |
| [3] | Scherzo: Allegro molto                   | 0:22 |
| [4] | Trio                                     | 0:39 |
| [5] | Rondo: allegro ma non troppo             | 5:39 |
|     | (D7-RC-6978-2, 6979-1A, 6980-1, 6981-1A) |      |
|     | (Recorded December 17, 1947)             |      |

**Sonata No.6, Op.30, No.1**

in A/A-dur/la majeur

- |      |  |      |
|------|--|------|
| [6]  | Allegro                                | 7:06 |
| [7]  | Adagio molto espressivo                | 6:48 |
|      | Allegretto con variazioni              |      |
| [8]  | Tema: Allegretto                       | 0:48 |
| [9]  | Variation I                            | 0:46 |
| [10] | Variation II                           | 0:49 |
| [11] | Variation III                          | 0:51 |
| [12] | Variation IV                           | 0:54 |
| [13] | Variation V                            | 1:39 |
| [14] | Variation VI: Allegro ma non tanto     | 1:58 |
|      | (E2-RC-1043-1, 1044-1, 1045-1, 1098-1) |      |
|      | (Recorded October 16, 1952)            |      |

**Sonata No.7, Op.30, No.2**

in C Minor/c-moll/ut mineur

- |      |  |      |
|------|--|------|
| [15] | Allegro con brio   | 7:36 |
| [16] | Adagio cantabile   | 8:02 |
| [17] | Scherzo: Allegro   | 1:08 |
| [18] | Trio   | 1:48 |
| [19] | Finale: Allegro; Presto                                      | 4:50 |
|      | (EO-RC-0321-1E, 0322-1D, 0323-1G, 0324-1E, 0325-1D, 0326-1F) |      |
|      | (Recorded April 6, 1950)                                     |      |

**Disc 3****Sonata No.8, Op.30, No.3**

in G/G-dur/sol majeur

- |     |   |      |
|-----|---|------|
| [1] | Allegro assai                                   | 6:05 |
| [2] | Tempo di minuetto, ma molto moderato e grazioso | 7:56 |
| [3] | Allegro vivace                                  | 3:15 |
|     | (E2-RC-1046-1, 1047-1, 1097-1R, 1048-1)         |      |
|     | (Recorded October 16, 1952)                     |      |

**Sonata No.9, Op.47 "Kreutzer"**

in A/A-dur/la majeur

- |      |                                    |      |
|------|------------------------------------|------|
| [4]  | Adagio sostenuto; Presto           | 9:59 |
|      | Andante con variazioni             |      |
| [5]  | Tema: Andante                      | 2:21 |
| [6]  | Variation I                        | 1:55 |
| [7]  | Variation II                       | 1:38 |
| [8]  | Variation III                      | 2:28 |
| [9]  | Variation IV                       | 5:05 |
| [10] | Presto                             | 7:37 |
|      | (L2-RB-2532-2534)                  |      |
|      | (Recorded September 22 & 23, 1960) |      |

**Sonata No. 10, Op. 96**

in G/G-dur/sol majeur

- [11] Allegro moderato
- [12] Adagio espressivo
- [13] Scherzo: Allegro
- [14] Poco allegretto

(E2-RC-1049-2, 1096-2, 1050-1, 1051-1)

(Recorded October 16 & 17, 1952)

**Emanuel Bay, piano**

**Brooks Smith, piano (Sonata No. 9)**

(Recorded in RCA Studios, Hollywood)

Reissue produced by John Pfeiffer

Digitally remastered in BMG/RCA Studios, New York City, by

Nathaniel S. Johnson, *supervisor*; James Nichols, *engineer*

Art Director: J. J. Stelmach

Annotations Consultant: Mortimer H. Frank

8:41

4:59

1:41

7:31

One way to trace the creative footsteps of a great composer is to look at his total output; another approach is to consider all the works in a given genre.

Assessing the cycle of Beethoven's 16 string quartets or his 32 piano sonatas, for example, offers a convenient summary of the composer's creative evolution—his so-called “early,” “middle” and “late” styles. The 10 glorious sonatas in this collection, however, yield a more truncated autobiographical portrait for the obvious reason that none of them was composed after 1812. But what they *do* tell us about the man and his music is no less important for that skewed emphasis.

The very fact that all but the last two of these sonatas were composed in groups may well explain their wonderfully diverse character and style: as a rule, when Beethoven sent a group of works of the same genre to one of his publishers (and sometimes to several at the same time to see which offered him the best price), he usually felt obliged to make each a strongly characterized entity. Thus, in the three sonatas of both Op. 12 (c. 1798) and Op. 30 (1802), we find that each set includes a work of grand scale (the E-Flat Sonata, Op. 12 No. 3; the C Minor Sonata, Op. 30 No. 2), one of essentially lyric character (the A Major, Op. 12 No. 2 and the A Major, Op. 30 No. 1) and one that defies easy classification (the First Sonata, Op. 12 No. 1, and the Eighth, Op. 30 No. 3, neither big works, but both demanding technically and having more than a modicum of Beethovenian dynamism). Similarly, the Sonata in A Minor, Op. 23 and the “Spring” Sonata, Op. 24, were composed in close order—1800 and 1801, respectively—and have something in common: a thematic similarity between Op. 23's second movement and Op. 24's “off-beat” Scherzo and the fact that both movements were later echoed by Robert Schumann in his “Soldiers’ March” from the *Album for the Young*.

For whatever reason, there is a high preponderance of the theme-and-variation form, which Beethoven uses no less than four times in the course of these 10 sonatas (as opposed to only five times in the 32 for piano). In Op. 12 No. 1 and the “Kreutzer” it serves as the slow movement; in Op. 30 No. 1 and the more innovative Op. 96, however, it is the basis for the finales.

Much can also be learned about Beethoven's development by placing these sonatas into their proper chronological context: one immediately discovers the close relationship between the last movement of the "Spring" Sonata and its counterpart in the Op.22 Piano Sonata. One can, likewise, discover the kinship between the C Minor Sonata, Op.30 No.2, and Beethoven's other *Sturm und Drang* C minor works: the Piano Trio, Op.1 No.3, the Piano Sonata, Op.10 No.1, and the Quartet, Op.18 No.4, being prime examples. Similarly, one can better appreciate both the G Major Sonata, Op.30 No.3, and the Piano Sonata, Op.31, No.3, by listening to their highspirited antics in the context of each other; so too, better insight into the composer's lyric diversity can be gained by putting the Tenth Sonata, Op.96, alongside the Fourth Piano Concerto, the Violin Concerto and the "Archduke" Trio.

Each of these sonatas appears to be a perfectly constructed entity, with the various individual movements creating a masterful balance between architecture and emotion. But that may well be a deceptive—and reflexive—impression: it is rather sobering to discover that Beethoven at one point had actually considered using the brilliant, incendiary finale of his "Kreutzer" Sonata as the last movement of the Op.30 No.1 (a context that seems jarringly incongruous).

Following the conventions put forth by his great predecessor Mozart, Beethoven designated these sonatas as "for piano and violin," but in spite of this sometimes heatedly defended nomenclature, a full equality exists between the two protagonists. This equality is evident at all times—whether one considers the brilliantly virtuosic "Kreutzer" (where both instruments are required to play in "concertante style") or any of the other sonatas. Jascha Heifetz may, in the public's mind, have epitomized the bravura virtuoso violinist, but his art (happily bequeathed to us on recordings) is of the purest classicism. One hears in this cycle of the 10 Beethoven sonatas an awareness of—and concern for—a true musical dialogue; an exchange in which the violinist's brilliance and refinement are handsomely echoed by his elegant collaborators, Emanuel Bay and (in the "Kreutzer") Brooks Smith.

—HARRIS GOLDSMITH

## JASCHA HEIFETZ

- 1900 Born in Vilna, Russia, on February 2.\*
- 1903 Began violin study with father.
- 1905 Started formal training with Ilya Malkin at Vilna's Imperial School of Music.
- 1907 First public appearance, in Kovno, playing the Mendelssohn concerto.
- 1910 Began violin studies with Leopold Auer in St. Petersburg.
- 1911 Official debut in St. Petersburg, April 30.
- 1912 Debut in Berlin, playing Tchaikovsky Concerto with Arthur Nikisch and the Berlin Philharmonic, October 28. Toured Austria and Scandinavia.
- 1917 American debut, October 27 at Carnegie Hall. First recording November 9, with André Benoist as accompanist. Began touring in the United States; made debuts in London and Paris (1920), in Australia (1921) and in Asia (1923).
- 1919 Samuel Chotzinoff became accompanist.
- 1925 Assumed American citizenship. Isidor Achron replaced Chotzinoff as accompanist.
- 1927 Began what became a series of over 100 transcriptions with Ponce's *Estrellita*.
- 1929 Debut in South America.
- 1930 Published transcription of Dinicu's *Hora Staccato*.

- 1934 Emanuel Bay became accompanist. Gave 13 concerts in 17 days in Russia—only return to his native land.
- 1936 With Lawrence Tibbett, helped form American Guild of Musical Artists.
- 1937 Served as first vice president of American Federation of Radio Artists.
- 1939 Film debut in *They Shall Have Music*.
- 1942–44 USO tours for the American military, including 45 concerts in eight weeks on the Italian and North African fronts.
- 1946 Under the alias Jim Hoyle, Heifetz wrote his first popular song, *When You Make Love to Me—Don't Make Believe*. Bing Crosby and Margaret Whiting both recorded it.
- 1947 Began 20-month sabbatical.
- 1949 On April 27, patent granted the Heifetz Mute (developed with Henryk Kaston).
- 1954 Brooks Smith became accompanist.
- 1957 Joined campaign to install the 911 emergency number in California.
- 1958–59 Regents Professor of Music, University of California at Los Angeles.
- 1961 Became professor of violin at University of Southern California. Inaugurated—in Los Angeles—series of Heifetz–Piatigorsky Concerts, which later included San Francisco and New York.
- 1970 Television Special taped in Paris for American broadcast.

- 1972 Final concert, at Los Angeles Music Center. Taping of it became last recording.
- 1973–87 Chamber music with local and visiting artists. Pursued many and varied interests, among them his series of transcriptions and the ecology movement. Terminated association with U.S.C. in 1983 but continued to teach privately.
- 1987 Died December 10 at Cedars-Sinai Medical Center in Los Angeles.

\*Heifetz's mother advanced his birth date one year when no one was looking.

The selections on these compact discs were recorded before noise-reduction methods were available. In the digital remastering, effort was made to minimize the inherent noise; radical methods were not used in order to preserve the full-frequency content of the original recordings. Therefore, some noise may be experienced in reproduction on wide-range equipment.