

MCINTYRE: ETERNAL BEETHOVEN

8:30PM
SUNDAY 29 NOVEMBER 2020

PORT FAIRY

SPRING

MUSIC

FESTIVAL

ARTISTS

STEPHEN MCINTYRE: Piano

KATHRYN RYAN: Featured Visual Artist, Warrnambool

MUSIC

LUDWIG VAN BEETHOVEN Sonata No 30 in E major, Op 109

- I. Vivace ma non troppo — Adagio espressivo
- II. Prestissimo
- III. Gesangvoll, mit innigster Empfindung. Andante molto cantabile ed espressivo

LUDWIG VAN BEETHOVEN Sonata No 31 in A-flat major, Op 110

- I. Moderato cantabile molto espressivo
- II. Allegro molto
- III. Adagio ma non troppo – Fuga: Allegro ma non troppo

LUDWIG VAN BEETHOVEN Sonata No 32 in C minor, Op 111

- I. Maestoso – Allegro con brio ed appassionato
 - II. Arietta: Adagio molto semplice e cantabile
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FEATURED VISUAL ARTWORK

KATHRYN RYAN Twelve Apostles 2



KATHRYN RYAN Stingray Bay



KATHRYN RYAN Fenceline Pines



KATHRYN RYAN The Winter Paddock



ABOUT THE ARTISTS

STEPHEN MCINTYRE: Piano

Stephen McIntyre is known nationally and internationally as one of Australia's most eminent pianists and teachers. He has performed as a soloist and chamber music player in many countries, and was Head of Piano at the Victorian College of the Arts from 1977 until 1993. He has appeared as concerto soloist with all major Australian orchestras.

His cycle of the complete piano music of Ravel won the National Critics Award.

He was Principal Artistic Advisor for Musica Viva Australia during 1995-96, Director of the Chamber Music Program for the Melbourne International Festival from 1989-1999 and Artistic Director of the Port Fairy Spring Music Festival from 2005 to 2009.

Stephen McIntyre is Associate Professor at the Melbourne Conservatorium of Music, University of Melbourne. In 2003, he was the recipient of the Sir Bernard Heinze Award for distinguished contribution to music, and in 2007 he was made a member of the Order of Australia (AM).

KATHRYN RYAN: Featured Visual Artist, Warrnambool

“For over two decades Kathryn Ryan has been documenting the landscape of South West Victoria, most particularly the trees that mark the region's farmlands. She has shrouded the landscape in a moody light evoking a sense of ethereal ambiguity. But even as she brings us the familiar, Ryan continues to bring something new. Her focus shifts, her techniques grow, and her themes continue to evolve. She gives us a reason to keep exploring this landscape with her, to know it even more intimately and ever more profoundly.”

Catalogue essay excerpt by Tracy Crisp 2018.

Kathryn Ryan writes – *“My artwork is inspired by the quality of light, mood and atmosphere in the landscapes and environment around me. For many years I have painted the South West Victorian landscapes which are so familiar to me, capturing the wintery conditions and quality of light, evoking a calm and contemplative space. My oil paintings are built up in meticulous layers of paint & glazes over many months to achieve a depth and luminosity, harmony & balance.”*

Find out more about Kathryn Ryan and her artwork here:

<https://www.kathrynryanartist.com/>

ABOUT THE MUSIC

LUDWIG VAN BEETHOVEN Sonata No 30 in E major, Op 109

LUDWIG VAN BEETHOVEN Sonata No 31 in A-flat major, Op 110

LUDWIG VAN BEETHOVEN Sonata No 32 in C minor, Op 111

Beethoven's last three piano sonatas together form a uniquely monumental utterance of the piano repertoire, and are rarely heard in sequence. The works from this period of Beethoven's life are characterised by intellectual depth, structural innovation, and an intense, highly personal expression. Here Beethoven has completely cast off the shackles of his compositional ancestors, and his dissolution of the rules of form, harmony and restraint manifest in bursts of passionate heroism, set in panoramic, organically flowing and reflective soundscapes, with reminiscent echoes of the forms he has shattered.

Op 109 in E major returns to a smaller scale and more intimate character after his preceding Sonata Op 106, the massive "Hammerklavier". Composed in 1820, Op 109 is characterised by a fresh and free approach to the traditional Sonata form, and the wide expressive scope of his set of variations in the third movement. Beethoven uses leaner forms reminiscent of baroque music, such as chorale, fugue and fugato, yet at the same time employs ornaments and arabesques which foreshadow Chopin, resulting in a unique and unbound new lyricism.

Op 110 in A-flat major, composed in 1821, takes us on an emotional journey, with an "amiable" and orderly first movement, followed abruptly by a brief explosive Scherzo. He then plunges the listener into a doleful Arioso which lays bare a deep psychic wound, marked "Ermattet, klagend" (weary, lamenting) from which it is almost impossible to imagine a recovery. Beethoven musters all his powers of imagination to overcome this crippling grief, assisted by the ordered nobility of the fugue marked "Nach und nach wieder auflebend" (little by little returning to life), and ends in a blaze of triumphant optimism which prevails over the deepest despair.

Op 111 in c minor, composed between 1821 and 1822, is the last of Beethoven's piano sonatas, and is one of the most widely discussed and enigmatic pieces in the Western canon. It is worth printing some of the many documented reactions to this epic work, but the listener should give in to its awesome majesty and revel in their own response to it, however that manifests.

"A visionary aura that had never been known in music before" (Kerman)

"A magic alternation of darkness and ethereal lightness" (Matthews)

"His imagination seems to have fed on the ruins of his sensitive organs" (Gardiner)

"Like a silver thread... woven between earth and heaven" (Bekker)

"We have devoted a full hour to this enigma, and cannot solve it" (The Harmonium)