Ludwig Van Beethoven: The Complete Piano Sonatas
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Notes by Stewart Goodyear

Preface
Listening to the music of Beethoven is one of my only remaining memories of childhood. At age three, I, of course, could not articulate all of the emotions emanating from this music, but they hit me with such a force that I was completely transfixed. From this music, I recognized early on that the human spirit and condition is vast and complex, yet clear, direct, and indestructible. As I reached adulthood, my understanding of this music grew deeper and more intense.

The Beethoven piano sonatas are what compelled me to become a pianist, and I knew that my first solo recordings must start with all of them. I cannot choose a group from these sonatas to record and feel whole. From the time I first heard them, I saw all the sonatas as a set, a retrospective of Beethoven's art and his life.

Op. 2 Sonatas
1795-1796: the years of Beethoven's first published sonatas. They enter with an explosion, his distinctive mark clearly visible even though they pay homage to the tradition of Mozart and Haydn sonatas. When audiences first heard these works, the wildness and boldness struck them like a bolt of lightning, and conservative musicians thought that Beethoven was too crazy for his own good. Some critics called his innovative harmonies “violent, harsh modulations.” The shock value has not ceased over time, and for the modern listener, these sonatas still maintain their power. But far from crazy, what makes these sonatas so bold is the fact that the wildness is within the conservative structure with smooth architecture. Beethoven, in his mid-twenties, knew he was introducing himself but within the exchanging of usual pleasantries and shaking hands with the listener, he also knocks him/her off course with his gritty persona.

Sonata no. 1 in F minor
Filled with sudden crescendos, sforzandos, dramatic fortissimos that end in piano, bold harmonies, offbeat accents, and driving quarter-notes being interspersed with driving eighth notes, this movement is not for the faint of heart. But within this roller-coaster ride is a movement of control and tradition. The Mannheim rocket (the fashionable upward arpeggio, beloved of Mozart, acting as the first theme) opens the movement, the second theme is a free mirror of the first, and the sonata-allegro form is organized clearly and directly. For good measure, repeats for the exposition and development/recapitulation are in the score.

Still in the world of F, there is some relief in the lyrical major-key second movement. This is singing of the most touching, operatic, embellished, and miraculous. A little intensity in D minor breaks the warm haven for a while, but it gracefully leads to the home-key's dominant, comforting the listener again with

deceptive convention. Innovative chromaticism creeps in, giving the movement emotional gravitas...only to end matter-of-factly by two short pizzicato-like chords: dominant, tonic.
Beethoven adds a minuet-trio movement to the sonata structure, which was a bold step in his time and particularly for a young composer. It is filled with syncopations and is again marked with sudden dynamic contrasts. The trio brings a little comfort as the right hand and left hand exchange quarter-notes and eighth notes...now here is a dance and a coming together. The comfort is temporary and we are back to the minuet of surprises and second-guesses.

I always saw the fourth movement as a dance of raindrops, a ballet depicting a windy shower. The constant triplet eighths notes representing the rain, the contrasts in dynamics representing the sudden shifts of the wind. The prestissimo is a medley of what we have experienced in this sonata. We had the dramatic first movement, the operatic second movement, the spook-fest third movement, and now the fourth movement gracefully melding everything. It is almost as if Beethoven is telling the listener: “Deal with it..I'm here. Now dance to my beat.”

Sonata No. 2 in A major
This sonata is a two-sided coin; it is a rugged sonata with grace, it is a humorous sonata with gravitas, it is one of the most virtuosic sonatas yet it is one of the most intimate, it is a sonata that has grand gestures of a symphony but has intimate endings of a lied. This is a sonata of the greatest sophistication.

The exposition of the first movement is innovation of the highest order. The opening is almost a jerky take on the traditional fanfare opening of a Mozart sonata. Some fanfare! It is in octaves, but it is jocular and soft. Suddenly, another theme takes its place: a sforzando thrust and an upward scale. A brilliant bridge with exchanging, flying runs in the right and left hands, and a very modern chromatic buildup from the dominant minor to the dominant major leads to a quiet close to the exposition. The fanfare begins again a little more forcefully, and the development section kicks the door down with the very distant key of A-flat major. We are in a whirlwind of virtuosity: the left hand growls the fanfare in the low register and chirps the rest of the first theme in the high, the second theme is treated to a brief canon with soft brief staccato moments, and A-flat major makes its way to the tonic key by way of F-major and D-minor. The recapitulation, all things considering, follows the course of the exposition.

The pianist imitates a string quartet in the second movement, the left hand pinky playing the role of the cello pizzicato, accompanying the rest of the strings in a quiet hymn. But is it a hymn? Already after the first phrase, the lyricism opens up and it is a secular song of longing. After a duet with the top voice (violin) and low voice (cello), we are back to the hymn. Again, the dynamics crescendo, there is a burst of fortissimo passion, and the theme ends quietly. This movement is filled with veiled feelings, singing of great expression, and great outbursts. From one extreme to the other, this very moving Largo must have been an example of Beethoven's music where the first listener would not only be in tears, but convulse in sobs.

A scherzo which dances like a minuet, a graceful lilt and immense charm. If only that can last for more than eight repeated bars...already, the left hand takes the graceful lilt and imitates it with a mock. The harmonies become darker and darker until there are two fortissimo chords that yell out “Cool it!” Things calm down in G-sharp minor and dances their way back to A major. The mouthy left hand gets the last word and the minuet is over. The trio, comparatively, is status quo in A minor...but then, da capo.

Rondo: Graziozo. Oh, indeed! A very beautiful and graceful movement, the form of this movement is ABACABA-Coda. An incredibly miraculous arpeggio A theme becomes more and more elaborate as it

returns, the B theme follows, just as gorgeous as the A theme. The gruffness makes an appearance in the military C section every time it enters, but the overall atmosphere of the last movement is gentle...but rugged.

Sonata No. 3 in C major
Out of all of the sonatas in this opus set, the third sonata is the most theatrical. Here is Beethoven at his most entertaining, pulling out all the stops to wow the stadium. This sonata is the blockbuster of the summer...and there ain't nothing wrong with that! But within each movement, there is a surprise, a twist, a rebellion of the structure. Here is where the power of the sonata sets in and becomes something other than merely a warhorse.

In the Allegro con brio, we hear a homage to a Mozartian opera buffa mixed with the upmost in bravura, Mozartian pianism mixed with a predecessor to Lisztian pyrotechics. It is a fun movement, a concerto for solo piano, a barrier-breaker for the pianoforte. Tonal color takes the place of harmonic adventure. The humor is understandable, the melodies accessible, and the virtuosity impressive to every music listener and taste. A very public movement in a form that was originally designed for the intimate salon, this is music for lovers of Bach as well as lovers of Lady Gaga. The surprise in this movement is a false recapitulation and a crashing foreign chord near the coda.

The E-major Adagio follows the same technique of tonal color with the harmonies kept in check. The melody is simple stated, no ornamentation, no frills. The dramatic cross-handed B section's drama in E minor is clearly governed by repetition of sequences, and the return of the A section is stated again without embellishments. An unexpected fortissimo reiteration of the A section in C major shocks the simplicity of the structure, and the power of this movement is complete. The chordal progression becomes more mysterious on its way back to E major, the cross-handed statement more peaceful and serene before coming back to the simple opening melody.

The scherzo is quick with rapid fugal writing, hands jumping from one register to the other, and sharp dynamic contrasts. The trio is a wave of ascending and descending arpeggios, and then a return to the scherzo. A nice, clean, ordinary scherzo movement which seems to end as expected, until Beethoven adds a coda that seems to go on and on and on...and it just stops.

The final movement is whimsical, with flying triads and runs. There is almost a fairy-tale quality to this movement, jovial, light (most of the time), and rustic. A harmonic shock presents itself near the end of the movement when the first theme is stated in A-major very softly. There are two pauses, the listener is grasping the chair....I am not giving the ending away; I already said too much.

Sonata No. 4 in E-flat major, Op. 7
In 1797, Beethoven wrote the longest sonata ever written at that time. A multi-layered work, the immense scope compliments the immense length. However, Ludwig being Ludwig, this “Grande” sonata defies expectations.

Take, for instance the key of this sonata: E-flat major, the heroic key, the key easily suited for brass players, the key of the future “Eroica” Symphony and the “Emperor” Concerto. Beethoven takes this key in the Allegro molto e con brio and almost makes it a fast ride on an infernal machine. The movement begins softly, repeated E-flat eighth notes driving the motor. For many bars, E-flat major is pounding in the listener's brain and does not let go. A loud seventh chord interrupts, finally harmonies move away

from the tonic, and the ride begins: syncopations and right hand leaps being driven by the eighth-note motor. A choral section breaks the tension for a while, but otherwise this ride is relentless.

A largo with great expression pours a little cool water on the fire. Instead of the customary relative C minor, it is a very deep and inward C major. There is something stately and heroic about this movement, with courtly double-dotted rhythms mixing in with Beethovenian expression. Again, a hymn-like Largo.

The third movement enters like a sudden ray of light, a whirling minuet that the listener cannot help to sway to...it is almost a waltz. The trio section offers a brief, threatening interruption but it goes back to the warm sunshine afterwards.

Czerny writes that Beethoven was infatuated with the Countess Babette von Keglevics, the dedicatee of this sonata. If there was ever a musical depiction of pining for someone, this movement is it. Starting on the dominant of E-flat major, the mood is established. It pleads, it courts, it stammers. Beethoven seemed to have had it bad. A magical moment in the coda occurs where Beethoven takes the opening theme a step higher...perhaps an image of happily-ever-after. But a fortissimo wake-up call takes us back to the tonic key, and the sonata ends with Beethoven continuing to court. The answer of the Countess is not in this ending.

Sonata No. 5 in C minor, Op. 10, No. 1
Many people associate Beethoven with the key of C minor. It is this key in which he wrote his famous 5th symphony, his 3rd piano concerto, and his Choral Fantasy. There is almost an added sense of power whenever Beethoven composes in this key, and indeed, for many people, C-minor Beethoven is the introduction to his world.

The first of three sonatas in this key, the sonata opens the door and suddenly the bats fly out, wings furiously flapping. What keeps this angry movement in check is an almost rococo second theme.

Adagio molto, in the key of A-flat, soars above the eagles. It is one of Beethoven's greatest slow movements and it moves even the hardest heart. The form is in sonata-form without any development, but is has a coda that will make the listener go down on his knees and kiss the composer's feet.

From such a movement, comes a terse Prestissimo finale. The mood is filled with rude humor, and Beethoven mercilessly teases the audience to the very end.

Sonata No. 6 in F major, Op. 10, No. 2
This sonata was the first sonata I ever learned. 10 years old, and competing in the Canadian Music Competitions, I have had a special affection for this piece ever since.

The first movement puts a smile on the listener's face from the opening: two jovial and playful mini-phrases, followed by a long and lifting melody in a higher register. The mini-phrases return only to be musically reprimanded, and then without warning, a very warm second theme arrives. This movement has surprises like this throughout, and the listener is utterly sold on its fun.

The Allegretto spooked me when I first sight read it. It is ominous and it is bright, it is warm and it is cold, it is uncomfortably quiet and it is bone-shakingly loud...This movement is messed up!
We return to merriment in the Presto, both hands mocking a fugue before it lets loose in a tightly structured sonata form. The pianist needs fast fingers, loose wrists, and octaves to burn.

Sonata No. 7 in D major, Op. 10 No. 3
High-spirited, tragic, joyful, and jocular...these are the movements in order. So far, the listener has seen Beethoven relish extremes, but this is the first time where the extremes are categorized in movements.

The first movement is not marked one's typical *Allegro*, but *Presto*. We are thrust into it from the beginning with a sequence (D, C-sharp, B, A) followed by laughing octaves going upwards with a accented fermata. Okay? Now what? The sequence repeats itself in descending triads and lands neatly in the tonic. Broken sixths repeat the second phrase with abandon but still lands neatly in the tonic. Nice. But then Beethoven goes back to the laughing octaves going upwards with an accent, another accent, and a fortissimo fermata on an F-sharp. Beethoven, what are you doing? To paraphrase Bob Dylan, the answer, my friend, is not in these CD notes. The surprise is too delicious. I will just say, look out for how many times the composer repeats that sequence.

Largo e mesto...this movement is one of the most devastating creations ever written, the first true tragic movement anyone composed at this time. I always hear the suffering of Oedipus when I hear this piece, a movement where one tries hard to fight fate and cannot endure the pain of losing the battle. One leaves this movement emotionally drained.

The good manners of the eighteen-century return in this minuet, with a roguish trio. The last movement, marked *Allegro*, is filled with sunny humor and ends in a whisper.

Sonata No. 8 in C minor, Op. 13 "Pathetique"
One of the most popular of Beethoven's sonatas, the "Pathetique" is revolutionary. Beginning with an introduction marked *Grave*, this sonata almost breaks from the influence of Haydn and Mozart altogether and takes us to Romanticism. Emotionalism rules over taste and reserve. Harmony and form serve expression. The piano weeps, moans, and rages. Nothing is held back. There seems to be two first themes; the somber *Grave* theme and the nervous *Allegro* theme. Both are utilized in the development section, and both are uttered after the recapitulation.

The second movement, marked *Adagio cantabile*, is another declaration of Romanticism. The theme is of a new world, a new soundscape. This is a world that opens the door to Chopin, Tchaikovsky and Verdi.

The *Adagio* is almost a duet between two characters in an opera, with pounding heartbeats and sighs to accompany them.

The *Rondo* finale returns to classicism with the tragedy held in check. But the more the movement drives forward, anxiety builds and builds until the chains of reserve are finally broken. The ending is terrifying.

Sonata No. 9 in E major, Op. 14 No. 1
After such an outburst comes a sonata of such discerning simplicity that it seems to have created itself. This is salon music, music that was designed for intimate spaces. It is no wonder that Beethoven transcribed the first movement for quartet...this is indeed chamber music. From the opening first bars where the right hand (1st violin?) is accompanied gently by the other strings, to the interplay of voices afterwards, to a sole voice pronouncing the second theme, it is almost as if we are part of a small, exclusive party and the music was created only for this gathering.

The second movement is a graceful three-quarter *Allegretto*. The mood is ambiguous. It is in the key of E minor, but it is neither joyous or sorrowful. The trio is in the key of C major, but it is neither bright or particularly warm. The dynamics are not wide, there is no building forward to anything. The *Allegretto* just is...which makes the third movement even more surprising.

A spritely movement, the beginning almost sounds like we stepped into the salon after the music started. It is filled with good humor, with variants on the first theme every time it returns. The shock of the third movement is when the theme comes back and sounds like it came in late and is trying hard to catch up. Then the left hand mocks the right hand by deliberately coming in late in fortissimo. After a fermata, Beethoven saves the most humorous variant for last and the sonata ends in unison octaves.

Sonata No. 10 in G major, Op. 14 No. 2
Haydn comes back as the influence of this sonata. With the audience not knowing where on earth the downbeat is until the eighth beat, one realizes that this will be a piece filled with practical jokes on the audience. From the 8th bar to the end, the listener is treated to a movement filled with courtship. I always heard mandolins playing the second theme, a duet of thirds serenading two lovers.

The second movement is a theme with variations. A deliciously and deliberately square march without any rhythmic variety, the listener almost wants to chuckle at Beethoven's irreverence. The variations become more and more interesting and modern as the movement goes along...but then we are back to square one, very softly until the Haydnesque surprise at the end.

Again, in the third movement, the listener does not know were the downbeat is. In fact, even the time signature is unclear. It is not until we are halfway into the movement that Beethoven makes it very clear that this is a 3/8 movement. A few accents on offbeats here and there, but otherwise clear! But oh no, Beethoven will not leave the listener in comfort forever. He goes back to chaos, hand-crossing, and an ending that has the left hand imitate a bagpipe drone as the right hand tries to create some kind of rhythmic clarity. It repeats with no luck, and the left hand is alone to leave the drone and softly growl the last three notes of the right hand.

Sonata No. 11 in B-flat major, Op. 22
Beethoven held this sonata very highly among his works. He requested to his publisher that this work cost more than the full score of his B-flat Piano Concerto Op. 19. Called the crowning achievement of Beethoven's early grand sonatas by people such as musicologist David Francis Tovey, this work will be the last to pay respects to past conventions of the 18th century. Paradoxically, this sonata is one of the least known and is not programmed much in recital programs. There were critics who derided the work as one that would not satisfy the audience member looking for effect or for surprises. But this is not a work that is supposed to represent *Strum und Drang*, or a work of revolution. It does not go out of its way to "seize fate by the throat" or thunder Heaven and Hell. Op. 22 is simply a work of art, a marvel of craft and inspiration.

There are no catchy themes, nothing the listener could easily hum in the first movement. This *Allegro con brio* relies on motives that would be insignificant by themselves, but the way Beethoven develops each idea within the sonata-form framework is what makes this movement utterly genius.

In the *Adagio con gran espressione*, there is a veiled quality, a classical sensitivity. The melody is stretched out for 8 bars, accompanied by throbbing chords. There is a purity in what the movement expresses...nothing otherworldly, nothing extramusical. The brooding development breaks this mood

briefly, and there are 16th notes figures that are exchanged by two voices until both voices simultaneously share the burden. A third voice sings melancholically above and the bass waits on the dominant...waits for peace and tranquility to present itself. We return to absolute music, no more and no less.

The minuet and trio almost composes itself, again not drawing any attention to anything but clear construction. Within this movement, there is humor, bravura in the left hand while the right hand accompanies, and playful interactions in the voices. Mozart and Beethoven seem to dance together in this very curious *Allegretto*. The listener hears Mozart in the opening theme, tasteful and "flowing like oil", but when the opening phrase repeats in octaves and the harmonies become more chromatic, the stamp of Beethoven is unmistakable. There is almost a feeling that both sound worlds are battling for leadership in this whole Rondo. Both have the last word.

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From 1801 to 1821, every Beethoven sonata is purposefully unique in every regard. Not satisfied by sticking to the usual sonata format, one hears the composer breaking the walls of convention, left, right and center. There are works where there are 4 movements, 2 movements, and even fantasy-sonatas that play as one movement. Each sonata is a different character, duration and temperament. One cannot predict what Beethoven will do next...he/she can only wait with anticipation.

Sonata No. 12 in A-flat major, Op. 26

Take, for instance, this sonata, a sonata without a sonata-form in any movement. The first movement is not a typical *Allegro*, but an *Andante* with theme and variations. There have been only a few other instances where a sonata started in such a fashion, the most notable being Mozart's famous *Rondo alla Turca* Sonata in A major, K 331. But even Mozart varies tempi in that first movement and the last variation is quick and vivacious. Beethoven's first movement keeps the slow tempo throughout, only varying in color. The last variation is beautifully languorous.

After this dream, we are shaken awake by the *scherzo* and trio. An accented F-minor chord resolving to an E-flat major chord, an accented B-flat minor chord resolving to an A-flat major chord, Beethoven is teasing the listener, making him/her second-guess the key of this movement.

Things are not made easier as the listener is pushed into B-flat major and then C major, trapped in the latter chord for a long period of time until there is a release in F minor. But it is only a release and not a resolution. What key are we in? Beethoven answers this question with impatience: "We are in A-flat major, A-flat major, get it? A-flat, A-flat, A-flat!" From such a rude response, comes a very comforting and lifting D-flat major trio before the return to the *scherzo*. Beethoven boldly includes a funeral march as the third movement. Majestic and solemn, this is a funeral procession for a monarch. With drum rolls and brass fanfares, the future "Eroica" Symphony is in this movement.

From these three different movements in A-flat major and minor, how will this unique sonata end? The answer: an A-flat major 2-minute roller-coaster. Taking sudden turns and taking the listener upside down, the movement ends softly but swiftly, only allowing the listener to catch his/her breath when the last, low A-flat dies out.

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The beginning of the 19th century, when Beethoven composed his so-called “middle” sonatas, marked a new phase in his development as an innovator. Each sonata from that period was exploring new and unexpected ways of approaching the sonata genre when it came to its form. The left hand in the piano part, refusing its past role as accompanist or secondary role, is more involved than ever before. The piano writing is more orchestral, expanding the role of the sonata from the living room to the concert hall. There are improvisatory embellishments that would inspire John Field and Hummel in their piano music. This was also the period where Beethoven composed some of the most famous works of this genre, including the sonatas that have been nicknamed either by the composer, historians or poets, and would open the doors to symphonic poems because of them. The virtuoso is born and the “middle” sonatas nurtured him (her).

The Op. 27 Sonata-Fantasies are a prime example of Beethoven's innovation. His combination of the genres provides the listener with a tightly structured three or four-movement sonata in one fantasy, architecture and form in a sea of ideas that seem random and improvised. The underlying secret for this combination are the interwoven themes throughout.

Sonata No. 13 in E-flat major, Op. 27 No. 1

What links the movements in this sonata-fantasy are themes in thirds. The first movement's and last movement's theme begins with a descending minor third; the second movement is a series of ascending and descending triads; the third movement's theme is inspired by a descending major third. Deceptive simplicity marks the first movement. The rhythm is basic, the harmony is I-V-I, and phrases are organized in 4-bar phrases. The left hand provides atmosphere with slinking 16th notes, but otherwise it is unobtrusive. There is one moment where C-major comes as a surprise, but even then it resolves into the fabric of the home key. Everything is nice and neat until the sudden intrusion of the fast, on-the-edge syncopated middle section, again in the key of C major. It seems to almost be a separate section, completely unrelated to what has happened before until finally it settles back into the main theme and the movement ends quietly and calmly.

The next movement is a series of broken chords, simultaneously played in octaves by both hands, sometimes unison, sometimes in contrary motion. Sudden dynamic changes add to the feeling of instability. From accentuated bars to shrill trills, to galloping rhythms, to sections where the hands fall apart and are unable to stay together, the listener is treated to an extravaganza of discomfort. At the end where the minor key resolves to major, the hands are not even together on the last note.

The third movement Adagio emerges like a warm blanket. Seemingly dipped in twilight, the mid-range sonorities are rich and full, and the melody eventually soars with romantic fervor. Of course, what keeps the movement from becoming simply a lovely ballad is the fact that dynamics never stay still, and the melody twists and turns make the listener unable to predict the next note or resolution. An embellished cadenza bridges this movement and the last.

Beethoven leaves the sonata-form proper to the last movement and the mood is grand and glorious. This is the most symphonic of all the movements, and the listener is finally in a world of the familiar...only to be taken by surprise again. The movement halts on the dominant, and we are transported back to the Adagio. Only this time, the atmosphere is brighter, transforming the ballad into almost a hymn. There is another embellished cadenza and the sonata ends with a presto flourish that briefly eludes to broken hands, and yes, thirds.

Sonata No. 14 in C-sharp minor, Op. 27 No 2 “Moonlight”

Ludwig Rellstab, the Berlin poet and critic, gave one of the darkest and most tragic works in the piano literature its nickname because he pictured the moon over Lake Lucerne as he heard the first movement. If I were to give this sonata a nickname, it would be the "Thunderstorm" sonata: The first movement's quiet intensity evoking images of a dark sky covered with black clouds and threatening shades of green, unbearably quiet before the storm erupts. In the only C-sharp minor sonata of Beethoven, he paints a novel canvass that the listener has not heard before. Indeed, the pedal is used to great effect, as well as the unending triplets in the right hand and the growling low octaves in the left.

In this sound world, the lamenting theme in the top voice announces itself, entering and disappearing. By every second, the top voice stays longer, its tune more and more painful. Harmonies draw farther away from the C-sharp home key until finally they reach the dominant like an inevitability. Before going back to the tonic, the left hand's G-sharp almost chimes over and over, insistent and merciless until finally it releases the listener's hold and transports him back to C-sharp. The lamenting theme returns and is transported to the lower depths of the keyboard before the movement closes with two bleak chords which resonate until...

The second movement, the sun trying to pierce the sky dark exterior. The movement is in D-flat major, but it is far from a relief. There is a lilt, but the mood is desperate as the sun's brightness only makes the sky's darkness more threatening. The third movement explodes without warning. Each opening arpeggio explodes with a violent accent at the end of the bar, and the sudden crescendo announces the shrieking winds before the roar of the striking demon. The second theme in the right hand comes in, desperation again present as it tries to control the violent urging of the 16th notes in the left hand. The plea is useless, both hands reach to crushing chords, and the listener has no choice but to just bear the storm.

Sonata No. 15 in D major, Op. 28 “Pastorale”

A delightful combination of serene and rustic defines this sonata. The first movement starts with repeated D's in the left hand, almost imitating timpani strokes...or could it be a drone. What the D's accompany is a theme that is breathtakingly gentle and soaring. It is almost a love song to nature, the 3/4 time signature encouraging the listener to hum along and dance. Even through the symphonic structure of the work, there is a lilt to each musical gesture. Beethoven takes on the role of an orator, and one can picture a tale of a faun, a nymph. As a young boy watching "Fantasia", I always wondered what Walt Disney would have imagined in animation if he chose this sonata instead of the "Pastorale" Symphony.

The second movement, to me, is an imitation of a moody folk song accompanied on a lute. The right hand sings as the left hand strums gently. While the listener is being serenaded by this solemn mood, a flute comes in, coquettishly changes the mood and joins the guitar in a duet. From this interruption, the singer decides to include the flute in his song but only if it complements him by repeating what is already being sung. The flute more than obeys, and creates such a lament that the singer and the listener are overwhelmed. The guitar and flute try to recapture the coy mood from before, but the effort is futile. One has no choice but accept that this song is a sad tale, and there is no happily-ever-after. From sadness, Beethoven suddenly changes to humor in the third movement. This is one of the funniest movements Beethoven has wrote, and for fear of ruining the jokes within this movement, I will not give anything away. I will just leave the listener with rhythmic numbers as he listens: 1, 1, 1, 1,

1-2, 1-2, 1-2, 1-2! The folk dance returns in the last movement, and once again it is accompanied by the drone of D. I always pictured bagpipes whenever I heard this movement. Before the sonata is over, there is a fermata that asks the listener whether he is ready to take this dance faster, and then we're off like a whirlwind.

Sonata No. 16 in G major, Op. 31 No. 1
Beethoven shows irreverent humor at its naughtiest in this sonata. He pulls all the stops for slapstick, parody, and constant joshing with the listener. The beginning alone is enough to make one exasperated with Beethoven and how mercilessly he is fooling with us. The hands are not together for a long time, and then suddenly, as if nothing out of the ordinary happened, the hands primly and together play a series of three chords. The second theme is almost a polka, in a totally foreign major key which changes immediately to minor in the left hand. Surprises are abundant to the very end. You have just left the first movement.

When we come to the second movement station, we are transported to another kind of humor ...the parody of the *bel canto* aria. The right hand is the overbearing diva, thrilled to show off every vocal acrobatic trick in the book. His cadenzas become longer and longer, drama becomes melodrama. Basically, this movement is the purist's nightmare. Mozart's theory of "taste and great feeling" is embraced with the middle finger. The third movement begins abnormal enough. The melody begins in the dominant and does not resolve until the fourth bar. Otherwise, the finale is a comparatively more serious endeavor and there is a little comfort...Not! By the end of the movement, the theme stops and starts, the left hand's lyricism slows down the pace a little bit, and then the theme of the movement is suddenly transformed into an impudent scherzo, twice as fast. Where did this jocular coda come from? Oh well, welcome to Op. 31 No. 1.

Sonata No. 17 in D minor, Op. 31 No. 2 “Tempest”
Anton Schindler claimed that when asked what inspired this sonata, Beethoven replied, "Read the Tempest." Many music scholars doubt this claim as well as other claims of Mr. Schindler.

But let's explore the possibility that Beethoven was indeed inspired by Shakespeare's play. What would the listener hear? Does the rolling chord and the dominant arpeggio that begin the first movement introduce Prospero as he creates a storm to envelope the ship of the King of Naples and his party? Can the slurring two-note figure and the suddenly slow ornamented cadence depict Prospero controlling his powers? And finally, could the same arpeggio, now in the growling depths of the piano, describe the storm itself, accompanied by tremelos and mourning winds? Something to ponder.

The second movement begins again with broken chords in the low register, seemingly in duet with a lone flute. As the movement progresses, there is an achingly beautiful mix of warmth, darkness, magic, tenderness, and loss. The last bar creates a haunting end as the flute, alone, rises and falls in expression and intensity, only to be answered by a bare B-flat in the left hand.

Breathless and anxiety-driven, the third movement shows no calming down. With sudden extremes of crescendos, diminuendos, violent accents, pianissimo currents and fortissimo outbursts, the listener claws fearfully into the handles of this roller-coaster.

Sonata No. 18 in E-flat major, Op. 31 No 3
The last sonata of the Op. 31 set combines the jocular mood of the first and the profound expression of

the second. What is unusual about the third sonata is that there is no slow movement, the minuet is the most lyrical, the second movement is a playful scherzo, the last movement a rocking tarantella.

The first movement is a very evocative treatment of sonata form, the harmonies at the beginning creating anticipation before finally landing on the tonic key, ritardandos and fermatas abound before finally landing on the printed Allegro tempo. These novel aspects repeat itself throughout the movement, each time more unexpected than the last.

The melody of the second movement seems noble, but with the added accentuated offbeats and staccatos in the left hand, it is the theme of an impish scherzo. Military rhythms and fanfares join hands with playful chaos. Beethoven is again having fun at the listener's expense, but it is almost as if we are in on the joke this time.

We take a break from the humorous festivities and melt into the minuet, whose melody is tender and graceful. The trio calls us back to humor and delightful banter, but we do not wish to leave the company of this minuet just yet.

The tarantella arrives like a bat out of hell, the rollicking bass permeating the wild dance. The listener is almost inspired to clap when this movement is played, and the excitement does not fade. At the ending, the fermata again appears, but the tarantella comes back like there was no interruption. Once more the fermata stomps its foot down, and there is a feeling like the dance will lose momentum. Not a chance! We are caught up, and no one will stop this party.

Sonata No. 19 and 20 Op. 49 No 1 and No. 2
Composed in the 1790s, these sonatas were composed for Beethoven's friends and students, and were not meant for public consumption. Casper van Beethoven, his brother, had these works published in 1805 without his consent, hence the later opus number. Sometimes, Ludwig would discard some of his early piano works because he would utilize some of the themes in his later or larger works. One example of this is the second movement of Op. 49 no. 2. He used the melody of that minuet in his Septet, and because of the popularity of that later work in his lifetime, he may have found reason to throw this sonata out in the fire. Another reason may be that both sonatas pay tribute to the Kuhlau and Clementi sonatinas, both in style and in ease. Whatever the case may be for Beethoven not allowing the sonatas for publication, we are left with small jewels that deserve to be heard again and again, all thanks to Caspar.

Sonata No. 21 in C major, Op. 53 “Waldstein”
Dedicated to Count Ferdinand Ernst Gabriel von Waldstein, this opus transcends mere power and mere scope. One of the greatest sonatas ever written, it speaks on a level of such supremacy that one feels positively lifted to the heavens. Beginning pianissimo with repeated notes, the opening is not one's typical first theme. It is a statement of incredible excitement that defines this *Allegro con brio*. After a fermata, the statement begins again, only this time in tremolo 16th notes. There is an element of novelty as Beethoven leaves the home key of C major very early and holds the listener in suspense by staying on the dominant of another key. This alone sets this piano sonata apart from the first 20 that Beethoven wrote, and when we arrive at the second theme in E major, we are bathed in sunlight. This new key dominates the exposition, and it is not until the very end of the first part that we are back in C major.

The development section is one of the most intense ever written. From active pianissimo 16th notes to

very sudden sforzandos and forte's, the listener is on the edge of his/her seat. The triplet figures that were introduced in the first section get huge attention in this build-up, and before we arrive to the recapitulation, the most thrilling crescendo on the dominant whispers, roars, and explodes. After the recap, Beethoven rounds it off with a large coda.

The *Adagio molto* is shuddering. Not a second movement but an introduction to the *Rondo*, it is an almost a musical depiction of a sunset, starting from sheer darkness to blinding brightness. The French nickname for this sonata is "L'Aurore", and the Rondo is without question a symphony of light and serenity. There are sections in A minor and C minor, sure, but even so, the sound world is one of optimism, humanity, openness...Elysium.

Sonata No. 22 in F major, Op. 54
Duality governs the first movement marked *Tempo d'un menuetto*. One will not find anything gallant or classical about this minuet. On one hand it is a graceful movement is 3/4 time, on the other it is a gruff and highly accentuated one in 9/8 time...Beauty and the Beast, if you will. The coming together of both personalities make this movement in a class by itself.

The last movement is an unstoppable motor with continuous 16th notes, constant harmony changes, and syncopated accents. A very concise and modern movement, it is also one of the most difficult in pianism, control, and memory. I personally believe that this movement inspired composers of surrealism and neo-classicism.

Sonata No. 23 in F minor, Op. 57 "Appassionata"
Defiance, doom, suffering, revenge against the fates, and battles with disappointments; this is the work from a man of pain and anger. Beethoven inevitably releases himself from any emotional restriction, and is very human in its sudden outbursts. Any person who ever had to push one's self to recover from a painful experience where one was being either emotionally or physically kicked to the curbs can completely identify with this cathartic declamation of Op. 57.

The first movement is a musical depiction of what happens when one leaves feelings to fester. In the beginning, one hears the man quietly steaming. Alone in a room by himself, he keeps on steaming, holding it all in until his lips are quivering and his whole body is shaking with anger. He does not let it out until suddenly he snaps, a scream from his gut, a punch through a wall, and then silence. This movement is filled with outbursts and silence, until finally, he cannot take it anymore. Expletives, tears, yells, and more punches in the wall occur until he is exhausted, huffing and panting slower and slower until he finally calms down.

The second movement yearns for an emotional state that is finally at peace. Thinking about happier times brings even more pain and only makes the recent memory of that painful experience too close and more raw. He tries hard to forget about it, forcing himself to focus on an inner state of calm. For the time being he fails, and after the violent diminished chord that ends the movement and leads to the third movement, the raging begins again. Only this time, this is not about pain, it is a fight for strength, it is a fight for self-esteem and self-worth, it is a fight for identity, of shouting down your tormentors and saying: "I am invincible! I am still here! I am not going anywhere! You will not keep me down!" To Beethoven, the tormentor was fate, and that fate would not destroy this composer no matter how much he tried. The fight for the individual is in this sonata.

Sonata No. 24 in F-sharp major, Op. 78
After the “Appassionata”, Beethoven did not write a piano sonata for four years. His next venture would be this 10-minute sonata, filled with gentleness and humor. The world is a brighter place from what the listener last experienced in Op. 57, and for the time being, Beethoven's battle with the demons are over. What makes this sonata, in my opinion, are the opening four bars. Marked, *adagio cantabile*, it engulfs the audience like a warm hug. The theme sounds like it will be the beginning of one of Beethoven's serene slow movements, but then a new tempo, a new theme, and a new atmosphere begins. It is just as tender, but it surprises because the listener realizes that what came before was an introduction. *Allegro, ma non troppo* is the tempo and it is in sonata form. The melody from the introduction never comes back, but it is essential to the world of this composition, just like Tchaikovsky's famous introduction to his First Concerto is essential to that world.

When I first heard the second movement marked *Allegro vivace*, I thought it was a capricious smirk utilizing “Rule Britannia”. I still hear it. You will see what I mean. Very difficult pianistically, this movement is like a yodeling exercise for the right hand, and occasionally, both hands make a play of very short slurred semi-quavers, sometimes crossing each other. It is a very delightful movement and finale.

Sonata No. 25 in G major, Op. 79
Marked *Presto alla tedesca*, it is one of the shortest first movements that Beethoven ever composed. A three-note figure (G, B, G) is the skeleton of this *presto*, and is repeated so many times to make the movement hypnotic as well as rustic. I always hear a mandolin player serenading his love one on a gondola in Venice when I play the middle movement. I will not say anymore...I want the love song to speak to each listener personally. The *vivace* finale is absolutely irresistible, and strikes images of a square dance for me.

Sonata No. 26 in E-flat major, Op. 81a “Les Adieux”
After the last two shorter and modest sonatas, comes one filled with heroism, bravura and virtuosity to the maximum. This sonata epitomizes the feeling of saying goodbye to a loved one who is going off to war, not knowing when that person is coming back, and the sheer jubilation of his return. Archduke Rudolph, who was a patron and pupil of Beethoven, fled Vienna when the troops of Napoleon entered the capital. Beethoven did not finish the work until the archduke arrived back safely. This is the only sonata that is explicitly and specifically programatic.

Each of the movements have titles: *Das Lebewohl*, the first movement, is the send-off of the archduke. Filled with love and prayers, the first chords have “Le-be-wohl” written above the notes in the score. It is in the key of E-flat major, but the last syllable of the word lands in the key of C minor, which sets the mood of fear that the person will not ever come home. There is nervousness, but Beethoven needs to present this send-off like he is optimistic that things will be fine and there is no question that the archduke will be safe. The first movement's depiction of a practiced smile and stiff upper-lip has never been matched.

The second movement, entitled “Abwesenheit”, depicts the composer waiting in trepidation for his friend's return. The harmonies are unsure and there is no set key. Diminished chord after diminished chord abounds in this atmosphere of unease and worry, and there will be no relief until the news of the archduke's return comes forth. Beethoven marked the tempo of this movement in German, because he specifically was spelling out what mood the pianist had to convey. The translation: "In walking motion, but with much expression."

“Das Wiedersehen” The third movement explodes with joy; the archduke has returned. The tempo marking: “The liveliest time measurements”...oh yeah! Beethoven unleashes all the feelings of relief, hymns and dances of praise, and festivities.

Sonata No. 27 in E minor, Op. 90
After 5 years, Beethoven returned to the piano sonata. Enduring physical ailments and almost total deafness, 1815 was a rough year for Beethoven, and one hears in this sonata a man completely alone, suffering and struggling to get a handle on his situation.

The first movement is overall restrained in its expression. There are moments of passionate despair, but ultimately, this movement is very inward and wants to communicate with no one but itself. The second movement, however, is just the opposite. One of the most exquisitely beautiful Rondos Beethoven ever wrote, the power of love dominates. Every time the first theme returns, it returns without variants and without flourishes. The composer relies on the melody to speak plainly every time, and therefore creates a movement unparalleled in its expressive quality. But Beethoven being Beethoven, the sonata ends not with a kiss, but with a wink.

Sonata No, 28 in A Major, op. 101
Delicious unrest. From the first movement, the listener sits on edge as Beethoven takes a harmonic and rhythmic journey that does not let up until it finally reaches the A-major station. There are syncopations, huge distances between hands at the keyboard, which only increase the tension, volumes that rise to the brink only to suddenly drop to the bottom, lyricism that messes with expectations, and a resolution that only comes at the very end. And even then, one is dissatisfied.

The second movement is no more relaxed, a startling march that listeners in Beethoven's time probably thought was grotesque. Sinister on one hand, sweet on another, this is a mind-game at its most merciless. The middle section offers a temporary balm, but again the atmosphere is uneasy with a round between two voices that almost reaches atonality, and an insistent military rhythm that crescendos back to the march.

The third movement is the warmest of all the movements, although the atmosphere is more solemn. Picking up from where Beethoven left up in the first movement, the harmonic journey begins anew, and the listener wonders what key this movement is in. The mystery is somewhat solved by the re-emergence of the first movement theme. So we are in familiar territory, a brighter key...but there is a halt. The music continues...then another halt. Suddenly the music rushes and crescendos to a wash of sound and we are now in the last movement. After another tug-of-war with the listener's expectations, the sonata ends in A-major. Indeed, the sonata hits the listener on the head like a hammer seven times with the A-major chord!

Sonata No. 29 in B-flat major, Op. 106 "Hammerklavier"
No other sonata has inspired such discussion, dissection and argument than this one. It has been called the “Mount Everest” of sonatas, the striving for Elysium, a scale so massive and imposing, mere mortals cannot come close to it. It is also an emotional and human sonata, one striving for peace and sanity but never reaching them. It is a very tragic sonata in the major key of B-flat.

Almost everything about this sonata encourages bloodshed between musicians, the biggest thing being the metronome markings in the score. The first movement is marked half-note=138, a marking deemed

by many to be utterly ridiculous. The metronome marking is correct, if one thinks of the movement as being in homage to a baroque concerto movement, and not “Mount Everest”. The movement begins with a fanfare, followed by a dialogue between voices or instruments, leading to another full-orchestral fanfare utterance. This is very similar to how a Bach or Vivaldi first movement would be composed. The rhythm of the opening is repeated and developed; it is the germ of the whole movement, and the insistence of the rhythm is very exciting and holds momentum in Beethoven's metronome marking.

If the second movement is pure slapstick and one of the shortest of all movements, the third is pure anguish and one of the longest. All the elements of human suffering seem to be in this movement, and the pianist ranges from showing restrained sorrow to screaming sobs. The improvisatory introduction in the last movement is utter magic. Starting with all the F's (except one) in the piano, the listener is led on an odyssey until the fugue which concludes the sonata.

If the last movement of the 9th Symphony was an Ode to Joy, the last movement of the “Hammerklavier” is an Ode to *chutzpah*. This is probably the most thorough and craziest fugues ever written in the piano literature. The subject of the fugue is developed, turned upside down, and even played backwards. The subject also pays homage to that of the first movement of the sonata, the first two notes with their huge leap being shared. And as the entire sonata opened with an upbeat, Beethoven rests the final chords on upbeats.

Sonata No. 30 in E major, Op. 109

A current of sixteenth notes against a quarter-note theme, and then a second theme of operatic proportions, all in the span of only more than a minute. That is but one of the many revolutionary touches of this great work. The first movement is tender on one hand, passionate on the other. The ending is unsurpassed in simplicity and beauty. But it is not the end. Before the last chord of the first movement dies, the terse statement of the second movement jumps at the listener; two minutes of declamations, tremors, and cracks of thunder, then it is over.

The longest movement, the third, is a theme with six variations, and again pays homage to the Baroque masters. The movement begins and ends with what is essentially a sarabande, but what surprises lie in store in between! With one variation foreshadowing Chopin, and another foreshadowing Webern, this movement is all about the future, while being inspired by the past. The last variation is a build-up of great emotion, and after the passionate release, it is back to the sarabande, now more reflective than ever before.

Sonata No. 31 in A-flat major, Op. 110

This is the sonata that I played for my audition for the Curtis Institute of Music . I was fifteen years old, and had yet to experience completely what this sonata was all about. What I did recognize, was a composition filled with solitude, brightness, pain, and reconciliation.

Simplicity, cascading arpeggios, and soaring lyricism paints the first movement of this sonata. It almost composes itself, a movement of such directness but immense depth. The second movement plays as a folk dance, but the accented syncopations and the uncertainty of where the downbeat is brings the listener a dance of uncharted waters. The ending alone is mysterious, a series of strong chords without a strong base, and then a major-key resolution of an impressionistic quality that is shocking.

The third movement, again, is the longest in this work. Instead of a theme with variations, however, we have an almost parlando recitative, a bel canto aria, and a fugue which holds its reins until the ending of almost orchestral majesty.

Sonata No. 32 in C minor, Op. 111
This sonata gives me chills. In a way, both movements are like night and day and seemingly worlds apart, but they are inseparable. A shattering diminished chord opens the first movement full of contrasting moods and unbearable silences. Highly concentrated in terms of form, it nevertheless plays out rhapsodically and the ending creates a rumbling tunnel to the last movement.

Theme and variations. This movement almost requires a room of nothingness, an atmosphere of such stillness and emptiness so one can revel in its grandeur and intimacy. The variations come together like a never-ending river, passing over romantic gestures, rhythms that foreshadow boogie-woogie, and creating both shadows of dark forests and shimmering sunlight. Trills abound with greater insistence, tremolos rock back and forth, and the melody soars to the top register of the piano. When the theme is uttered for the last time, it is with a feeling of resolution, a coming-to-terms with one's self, and at last receiving peace and fulfillment.

The road to Elysium was indeed rocky.

Stewart Goodyear

When Stewart Goodyear first released ***Beethoven: The Late Sonatas*** (discs 9 & 10 of this set) the reviews were outstanding.

> "He leaps the summit of the piano repertoire with complete success. Performances have a thrilling energy, mania for details, and brim with interpretive ideas that seem to leap out of the speakers in three dimensions. Is he in the rarefied league of Maurizio Pollini? Maybe. Time will tell." *David Patrick Stearns, Philadelphia Enquirer*

> "Stewart Goodyear (has a) stylish, vitally communicative way with Beethoven. His spontaneous inflections of phrase never sound the least bit mannered... a kind of kinetic response to the composer's combative, hair trigger dynamic contrasts... A riveting release on every level." *Gramophone*

Pianist and composer, Stewart Goodyear began his training at Royal Conservatory of Music in Toronto, received a bachelor's degree from Curtis Institute of Music in Philadelphia and completed a Masters Degree at Juilliard School of Music in New York. Stewart performs with the major orchestras of the world, including the New York Philharmonic, Los Angeles Philharmonic, Royal Liverpool Philharmonic, Toronto Symphony Orchestra, and the Philadelphia Orchestra, among many.

> "Mr Goodyear's style has strength and drama, elegant and exquisite technique and great emotional depth."

Stewart's repertoire ranges from Bach to Messiaen, Beethoven, Chopin, Liszt and Gershwin. Known as an improviser and a composer, he has been commissioned by orchestras and chamber music organizations, and performs his own solo works. Stewart Goodyear's composition, the fanfare entitled

Count Up, was commissioned and performed by the Cincinnati Symphony Orchestra in 2011 to honor the retirement of Paavo Järvi as the symphony's music director.

In June 2012, Stewart performed all 32 Beethoven Piano Sonatas in one day, as part of the Luminato Festival in Toronto.

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Complete track listing:

CD 1

Sonata No. 1, in F minor, Op. 2 No. 1 (1795)

1	I	Allegro	4:58
2	II	Adagio	5:03
3	III	Menuetto: Allegretto	3:18
4	IV	Prestissimo	6:35

Sonata No. 2, in A, Op. 2 No. 2 (1795)

5	I	Allegro vivace	6:49
6	II	Largo appassionato	5:59
7	III	Scherzo: Allegretto	3:06
8	IV	Rondo: Grazioso	6:12

Sonata No. 3, in C, Op. 2 No. 3 (1795)

9	I	Allegro con brio	10:03
10	II	Adagio	7:10
11	III	Scherzo: Allegro	2:51
12	IV	Allegro assai	5:22

CD2

Sonata No. 5, in C minor, Op. 10 No. 1 (1796/98)

1	I	Allegro molto e con brio	5:28
2	II	Adagio molto	8:39
3	III	Finale: Prestissimo	4:11

Sonata No. 6, in F, Op. 10 No.2 (1796/98)

4	I	Allegro	8:24
5	II	Allegretto	3:56
6	III	Presto	3:29

Sonata No. 7, in D, Op. 10 No. 3 (1796/98)

7	I	Presto	6:45
8	II	Largo e mesto	10:27
9	III	Menuetto: Allegro	2:19
10	IV	Rondo: Allegro	3:39

CD3

Sonata No. 4, in E flat, Op. 7 (1796/97)

1	I	Allegro molto e con brio	8:00
2	II	Largo, con gran espressione	7:34
3	III	Allegro	5:25
4	IV	Allegro	6:31

Sonata No. 9, in E, Op. 14 No. 1 (1798/99)

5	I	Allegro	6:08
6	II	Allegretto	3:30
7	III	Rondo: Allegro comodo	2:50

Sonata No. 8, in C minor, Op. 13, ('Pathétique') (1798/99)

8	I	Grave – Allegro di molto e con brio	10:20
9	II	Adagio cantabile	5:03
10	III	Rondo: Allegro	4:35

CD 4

Sonata No. 10, in G, Op. 14 No. 2 (1798/99)

1	I	Allegro	7:10
2	II	Andante	4:29
3	III	Scherzo: Allegro assai	3:05

Sonata No. 11, in B flat, Op. 22 (1799/1800)

4	I	Allegro con brio	7:02
5	II	Adagio con molta espressione	8:31
6	III	Minuetto	2:38
7	IV	Rondo: Allegretto	5:45

Sonata No. 12, in A flat, Op. 26 (1800/1801)

8	I	Andante con variazioni	8:02
9	II	Scherzo: Allegro molto	2:27
10	III	Marcia Funebre sulla morete d'un Eroe	5:55
11	IV	Allegro	2:22

CD 5

Sonata No. 13 in E-flat major, Op. 27 No. 1 "Quasi una fantasia" (1800/1801

1	I	Andante - Allegro - Andante	4:55
2	II	Allegro molto e vivace	1:51
3	III	Adagio con espressione	2:36
4	IV	Allegro vivace	5:36

Sonata No. 14 in C-sharp minor, Op. 27 No 2 "Moonlight" (1801/1802)

5	I	Adagio sostenuto	5:36
6	II	Allegretto	2:14
7	III	Presto agitato	6:46

Sonata No. 15 in D major, Op. 28 "Pastorale" (1801)

8	I	Allegro	9:01
9	II	Andante	6:51
10	III	Scherzo e Trio: Allegro vivace	2:01
11	IV	Rondo: Allegro non troppo	4:19

CD 6

Sonata No. 16 in G major, Op. 31 No. 1 (1801/1802)

1	I	Allegro vivace	6:25
2	II	Adagio grazioso	9:11
3	III	Rondo: allegretto – presto	6:17

Sonata No. 17 in D minor, Op. 31, No. 2 "Tempest" (1801/1802)

4	I	Largo – Allegro	8:49
5	II	Adagio	7:59
6	III	Allegretto	5:51

Sonata No. 18 in E-flat major, Op. 31, No. 3 (1802)

7	I	Allegro	7:51
8	II	Scherzo: Allegretto vivace	4:56
9	II	Menuetto: moderato e grazioso	3:01
10	IV	Presto	4:18

CD7

Sonata No. 21, in C, Op. 53 ('Waldstein') (1803/4)

1	I	Allegro con brio	10:14
2	II	Introduzione: Adagio molto	3:53
3	III	Rondo: Allegretto moderato	9:46

Sonata No. 22, in F, Op. 54 (1804)

4	I	In tempo d'un menuetto	5:15
5	II	Allegretto	5:21

Sonata No. 23, in F minor, Op. 57 ('Appassionata') (1804/5)

6	I	Allegro assa	9:52
7	II	Andante con moto	6:03
8	III	Allegro ma non troppo	7:18

CD8

Sonata No. 19, in G minor, Op. 49 No. 1 (1795/8)

1	I	Andante	4:16
2	II	Rondo: Allegro	3:14

Sonata No. 20, in G, Op. 49 No. 2 (1795/6)

3	I	Allegro, ma non troppo	4:33
4	II	Tempo di Menuetto	2:40

Sonata No. 24, in F sharp, Op. 78 (1809)

5	I	Adagio cantabile - Allegro ma non troppo	7:36
6	II	Allegro vivace	2:51

Sonata No. 25, in G, Op. 79 (1809)

7	I	Presto alla tedesca	4:29
8	II	Andante	2:30
9	III	Vivace	2:00

Sonata No. 26, in E flat, Op. 81a (Les adieux) (1809-10)

10	I	Das Lebewohl (The Farewell): Adagio – Allegro	6:49
11	II	Abwesenheit (Absence): Andante espressivo	3:12
12	III	Das Wiedersehen (The Reunion): Vivacissimamente	5:16

Sonata No. 27, in E minor, Op. 90 (1814)

13	I	Mit Lebhaftigkeit und durchaus mit Empfindung und Ausdruck	5:29
14	II	Nicht zu geschwind und sehr singbar vorzutragen	8:05

CD 9

Sonata # 28 in A major, Opus 101 (1816)

1	I	Allegretto, ma non troppo	3:29
2	II	Vivace all marcia	6:04
3	III	Adagio, ma non troppo, con affetto	2:41
4	IV	Allego	7:26

Sonata # 29 in B-flat major, Opus 106 "Hammerklavier" (1817/1818)

5	I	Allegro	9:17
6	II	Scherzo: Assai vivace	2:42
7	III	Adagio sostenuto	14:56
8	IV	Introduzione - Fuga: Allegro risoluto	10:35

CD 10

Sonata # 30 in E major, Opus 109 (1820)

1	I	Vivace, ma non troppo	3:55
2	II	Prestissimo	2:16
3	III	Gesangvoll, mit innigster Empfindung	12:34

Sonata # 31 in A-flat major, Opus 110 (1820)

4	I	Moderato cantabile molto espressivo	6:24
5	II	Allegro molto	2:10
6	III	Adagio ma non troppo	10:05
		Fuga: Allegro ma non troppo	
		L'Istesso tempo di arioso	
		L'Istesso tempo della Fuga	

Sonata # 32 in C minor, Opus 111 (1821/1822)

7	I	Maestoso: Allegro con brio ed appassionato	8:53
8	II	Arietta: Adagio molto semplice e cantabile	16:08