Produced by Andrew Kazdin

Side 1

#### GLENN GOULD BEETHOVEN

### BAGATELLES, Op. 33

No. 1 in E-Flat Major—Andante grazioso, quasi all'egretto

No. 2 in C Major-Scherzo (Allegro)

No. 3 in F Major-Allegretto

No. 4 in A Mojor-Andante

No. 5 in C Major—Allegro ma non trappa No. 6 in D Major—Allegretto, quesi andante

No. 7 in A-Flat Major—Presto

Side 2

#### GLENN GOULD BEETHOVEN

### BAGATELLES, Op. 126

No. 1 in G Major-Andante con moto

No. 2 in G Minor—Allegro No. 3 in E-Flat Major—Andante

No. 4 in B Minor-Presto

No. 5 in G Major-Quasi allegretto

No. 6 in E-Flat Major—Presto; Andante amabile e con moto

Engineering: Kent Worden, Fronk Dean Dennowitz The selections are in the public domain.

"Bogostel" is not the name of a musical form but, rather, is that title for small, light pieces, usually for texplocand. Although records Coopenis had used for Bogostele on the title for one control of the control of

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ant of Bestinover's Bagatelles. The first host of Bagatelles through the properties of the properties

vance common to Beethoven's large-scale works in multiple movements that we can sense but not explain.

The seven Ropotelles of Qn. 33 were brought together me sevend source. Benefowen hierard ideals Na monuscript "1262-1802." More than takely, some of the piaces were recoverent septield from early sounds for various reasons; exidence suggests that at least two of the pieces were over-access usagests that at least two of the pieces were over-access and where a monta of Qn. 10, cornecode in 1795-98. The piaces all where a three port form Qn. 40-40. More of verying better in others, they underso considerable variations.

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No. 1, in E-Hat, Andonte graziasa quasi Alfegretto, is a very simple piece in slow triple meter. It sounds like a country donce in Beethoven's most youtful style, although the charocteristics of some of the variations heard in repeats suggest

later revision. No. 2, in C., Allegro, is a humarous Scherzo in triple meter dealing in suprebas, synospation, and sharp contrests. This piece was most likely intended as a sonate movement. The final reprise of the opening fames is subjected to oparticularly amusing variation and is then stretched into a code—an especially furny touch.

No. 3, in F, Aflegretta, again in triple meter, sounds like a simple dance. This might also have been a very early composition, although, again, some of the variation suggests later

Beethoven.
No. 4, in A, Andante, is again a simply written piece, but somehow suggests greater maturity. This is the first piece of

the set in duple meter.

No. 5, in C, Aflegro ma non trappo, in duple meter, is a curious, quirky scherzolike piece. Broken chords and arpeggias serve in place of real themes, it seems a study in music without melody. The piece has a gliddy availey.

No. 6, in D, Aflegretto quasi Andante, again in duple meter, is a gentle and charming pastoral piece. This, too, was most blody intended as a sonata marketitet.

No. 7, in A-Flat, Presito, returns to triple meter. This strange piece (Blam calls it "strikingly odd, almost freakish") sounds like a recepto feede.

If the Begodelles of Op. 33 live up to their title and reveal a light, almost trivial side of the composer, those of Op. 126 ere" titlles" in 32e only. They were written in 1823-46, or at about the same time as the Ninth Symphony, "Diabelli" Varions and Mass Scienses. II, In the last great wards is sonate form, Beethouse attempts to copute elements at an appearant of the same properties on ordering the same state.

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No. 2, in G Minor, Allegra, in duple netter, contrasts a respict vashing ligare with an one Bowing "annewit" in threatment of the contrast of the con

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No. 4, is 8 Minor, Pretio, in duple meter, beging sprilly, glighting flee impression of the composer stamping about in a bad mond. But a sudden modulation line 8 Margin introducies a remarkable series of sereity-line(s) shared, all man tenforeless mais. As we might waste, this appearing music returns and is repeated official search flow for course-fleening modulations. The series of the series of the series of the course of the series of the series of the series of the minor verification. Series of the series of the series of minor verification, and the series of the series of the minor verification. Series of the series of the series of many series of the series of the series of the series of the minor verification. Series of the series of the series of many series of the series of the

No. 5, in G, Quasi Allegretto, in triple meter, uses the simple A-B-A form for an unruffled, songlike piece.

No. 6. in Effet, Pretor-Actorie anobile e con noto, opera with a northing not of note in region disple neter. After only it is box, this charges into a low, flowing piece in higher nets in which we seem the Charginoi descharent of Bentheven's lote large scole materipaces. The American pianet and musicologial about leariner prints until this floopselle is an amounting exercise in structure, the whole piece (secure) for box 25-25-25 long written in sortice sequence of three-measure phrases. "As lathers further notes, the compound and offer the problem in meter in the Globic of the Massa Sofermia and in the director of the Neth Symphony.

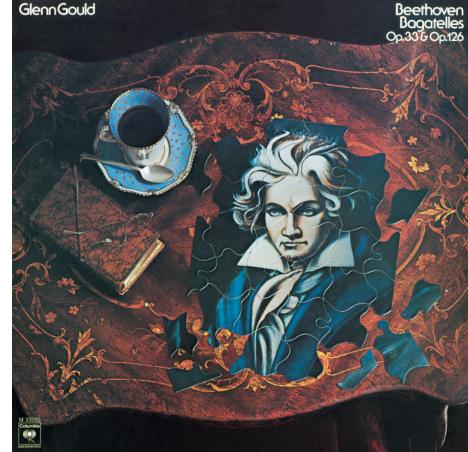
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# Ludwig van Beethoven 1770-1827

# 7 Bagatelles op. 33

1	No. 1 in E-tlat major – Andante. Grazioso quasi allegretto	3:53
	Es-Dur $\cdot$ en $mi$ bémol majeur	
2	No. 2 in C major – Scherzo. Allegro – Trio	2:55
	C-Dur $\cdot$ en $ut$ majeur	
3	No. 3 in F major – Allegretto	1:27
	F-Dur · en fa majeur	
4	No. 4 in A major – Andante	3:21
	A-Dur · en <i>la</i> majeur	
5	No. 5 in C major – Allegro ma non troppo	2:34
	C-Dur $\cdot$ en $ut$ majeur	
6	No. 6 in D major - Allegretto, quasi Andante	
	(Con una certa espressione parlante)	3:39
	D-Dur · en <i>ré</i> majeur	
7	No. 7 in A-flat major – Presto	1:55
	As-Dur · en <i>la</i> bémol majeur	

## **6 Bagatelles** op. 126

8	No. 1 in G major – Andante con moto cantabile
	e compiacevole - Molto tenuto non troppo presto
	G-Dur · en sol majeur

9	No. 2 in G minor - Allegro	1:57
10	g-Moll · en <i>sol</i> mineur  No. 3 in E-flat major – Andante. Cantabile e grazioso	3:51
11	Es-Dur · en <i>mi</i> bémol majeur  No. 4 in B minor – Presto	5:04
12	h-Moll · en <i>si</i> mineur  No. 5 in G major – Quasi Allegretto	2:16
13	G-Dur · en <i>sol</i> majeur  No. 6 in E-flat major – Presto – Andante amabile e con moto	4:46
	Es-Dur ∙ en <i>mi</i> bémol majeur	

Total Time 41:52

## Glenn Gould piano

4:00

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"Bagatelle" is not the name of a musical form but, rather, is the title for small, light pieces, usually for keyboard. Although François Couperin had used *Les Bagatelles* as the title for one of his harpsichord pieces, the first use of the word as a generic description was by Beethoven, in his Op. 33 set. (The two later sets, Opp. 119 and 126, were titled by the composer, in German, "Kleinigkeiten," which means about the same thing; the publisher called them *Bagatelles* anyway.)

Groupings of short pieces for keyboard were hardly new to music. Before Beethoven, however, such collections were nearly always either written in dance forms, or else as pictorial or descriptive pieces with specifically evocative titles. We will not go far astray if we attribute to Beethoven not only the first use of a title, *bagatelle* (later used by Dvo ák, Alexander Tcherepnin, and very few others), but the beginnings of an ongoing compositional genre. Surely the *impromptus*, *moments musicaux*, *bünte Blätter*, *capricci*, *intermezzi* and others of the Romantic composers are the descendants of Beethoven's *Bagatelles*.

The first two of Beethoven's three sets of *Bagatelles* (two other such pieces were published individually) are obviously gatherings of small pieces written at various times and put together into a group for publication – chips from the composer's workbench. The composer doubtlessly arranged them into a deliberate sequence for performance, but they have no internal coherence. However, the last set, Op. 126, seems to have been composed as a connected sequence. Here we find meaningful key relationships between the pieces, a consistent style of composition, and that curious feeling of relevance common to Beethoven's large-scale works in multiple movements that we can sense but not explain.

The seven *Bagatelles* of Op. 33 were brought together from several sources. Beethoven himself dated his manuscript "1782–1802." More than likely, some of the pieces were movements expelled from early sonatas for various reasons; evidence suggests that at least two of the pieces were overflow from the three sonatas of Op. 10, composed in 1796–98. The pieces all share a three-part form (A-B-A), but of varying complexity. In some, the A sections are repeated almost verbatim; in others, they undergo considerable variation.

The English musicologist Eric Blom suggests that "we may legitimately enough assume that the seven pieces were published in the chronological order of their composition." Certainly, the first of the pieces has characteristics of the earliest style, and the last, of the latest. However, even if the first piece might have been composed by a boy genius of twelve (Beethoven's age in 1782), it obviously had the revising attention of the mature artist.

No. 1, in E-flat, *Andante grazioso, quasi Allegretto*, is a very simple piece in slow triple meter. It sounds like a country dance in Beethoven's most youthful style, although the characteristics of some of the variations heard in repeats suggest later revision.

No. 2, in C, *Allegro*, is a humorous scherzo in triple meter, dealing in surprises, syncopation, and sharp contrasts. This piece was most likely intended as a sonata movement. The final reprise of the opening theme is subjected to particularly amusing variation and is then stretched into a coda – an especially funny touch.

No. 3, in F, *Allegretto*, again in triple meter, sounds like a simple dance. This might also have been a very early composition, although, again, some of the variation suggests later Beethoven.

No. 4, in A, *Andante*, is again a simply written piece, but somehow suggests greater maturity. This is the first piece of the set in duple meter.

No. 5, in C, *Allegro ma non troppo*, in duple meter, is a curious, quirky scherzo-like piece. Broken chords and arpeggios serve in place of real themes; it seems a study in music without melody. The piece has a giddy quality.

No. 6, in D, *Allegretto, quasi Andante*, again in duple meter, is a gentle and charming pastoral piece. This, too, was most likely intended as a sonata movement.

No. 7, in A-flat, *Presto*, returns to triple meter. This strange piece (Blom calls it "strikingly odd, almost freakish") sounds like a sonata finale.

If the *Bagatelles* of Op. 33 live up to their title and reveal a light, almost trivial side of the composer, those of Op. 126 are "trifles" in size only. They were written in 1823–24, or at about the same time as the Ninth Symphony, "Diabelli" Variations and *Missa solemnis*. If, in the last great works in sonata form, Beethoven attempts to capture elements at once personal and universal, these last *Bagatelles* concentrate on individual experience. They certainly reflect the composer's characteristically intense but fleeting moods as we know them from accounts of his personal life.

No. 1, in G, *Andante con moto*, in triple meter, has an asymmetrical form which would have been totally out of place in Beethoven's earlier music. The composer's own directions to the performer, "cantabile e compiacevole" (songful and complacent), serve as an accurate description of the piece.

No. 2, in G minor, *Allegro*, in duple meter, contrasts a rapidly rushing figure with a more flowing "answer" in three-part counterpoint. The "answer" is extended into a lyric central section, which is finally interrupted again by the rushing figure and a return to the opening. Simple description cannot begin to convey the complexity of emotion captured in this short piece, which,

were it not so pianistic, would sound like a movement from one of the late string quartets.

No. 3, in E-flat, *Andante*, in triple meter (*cantabile e grazioso*), is a miniature set of variations on a tiny theme. The remarkable coda uses the sustaining pedal to blend the tonic and dominant harmonies, an effect that seems to belong at least half a century ahead of its actual date.

No. 4, in B minor, *Presto*, in duple meter, begins gruffly, giving the impression of the composer stamping about in a bad mood. But a sudden modulation into B major introduces a remarkable sense of serenity – thinly textured, almost motionless music. As we might expect, the opening music returns and is repeated almost exactly (but not quite – Beethoven crossed out his repeat marking in the manuscript and wrote the whole section out again so that he might introduce a few minor variants). One more surprise is still in store – a sudden ending that modulates abruptly back to the major.

No. 5, in G, *Quasi Allegretto*, in triple meter, uses the simple A-B-A form for an unruffled, songlike piece.

No. 6, in E-flat, *Presto – Andante amabile e con moto*, opens with a startling rush of noise in rapid duple meter. After only six bars, this changes into a slow, flowing piece in triple meter in which we sense the Olympian detachment of Beethoven's late large-scale masterpieces. The American pianist and musicologist Jacob Lateiner points out that "this *Bagatelle* is an amazing exercise in structure, the whole piece (except for bars 25–32) being written in a strict sequence of three-measure phrases." As Lateiner further notes, the composer also dealt with this problem in meter in the Gloria of the *Missa solemnis* and in the *Scherzo* of the Ninth Symphony. The opening bars finally return to bring the music to a good-humored conclusion.