

DANIEL LEVY



MOONLIGHT

PATHÉTIQUE

SONATA NO. 5

PIANO SONATAS

Ludwig Van Beethoven

Ludwig Van Beethoven Ludwig Van Beethoven
Ludwig Van Beethoven Ludwig Van Beethoven

IN LOVING MEMORY OF
ALICE HERZ-SOMMER

LUDWIG VAN BEETHOVEN

DANIEL LEVY PIANO

PIANO SONATA NO. 5 IN C MINOR, OP. 10, NO. 1

- | | |
|-----------------------------|---------|
| 1. Allegro molto e con brio | 06' 13" |
| 2. Adagio molto | 08' 09" |
| 3. Finale: Prestissimo | 04' 34" |

PIANO SONATA NO. 8 IN C MINOR, OP. 13 (SONATA PATHÉTIQUE)

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|--|---------|
| 4. Grave – Allegro di molto e con brio | 09' 39" |
| 5. Adagio Cantabile | 05' 17" |
| 6. Rondò: Allegro | 04' 41" |

PIANO SONATA NO. 14 IN C SHARP MINOR 'QUASI UNA FANTASIA' (MOONLIGHT SONATA)

- | | |
|---------------------|---------|
| 7. Adagio Sostenuto | 05' 43" |
| 8. Allegretto | 02' 38" |
| 9. Presto Agitato | 07' 43" |

TOTAL PLAYING TIME	54' 59"
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BEETHOVEN

IN HIS OWN WORDS

“From the age of four music began to be the most important of my youthful occupations. Having become familiar with the sweet Muse with which my soul was endowed for pure harmonies, I learned to cherish her and she, too, at least so it seemed to me, also took to me. Now I reached my eleventh year and from then on in sacred hours of inspiration my Muse would often whisper ‘try it out, write down the harmonies of your soul’. Only eleven – I thought – what kind of figure would I cut as a composer? What would adults expert in the art say? I was almost intimidated. But my Muse insisted and I obeyed and composed”.

“As regards me, great heavens! my dominion is in the air; the tones whirl like the wind, and often there is a like whirl in my soul”.

February 13, 1814, to Count Brunswick, in Buda.

“I carry my thoughts about me for a long time, often a very long time, before I write them down; meanwhile my memory is so faithful that I am sure never to forget, not even in years, a theme that has once occurred to me. I change many things, discard, and try again until I am satisfied. Then, however, there begins in my head the development in every direction, and, inasmuch as I know exactly what I want, the fundamental idea never deserts me, - it arises before me, grows, - I see and hear the picture in all its extent and dimensions stand before my mind like a cast, and there remains for me nothing but the labor of writing it down, which

is quickly accomplished when I have the time, for I sometimes take up other work, but never to the confusion of one with the other. You will ask me where I get my ideas. That I can not tell you with certainty; they come unsummoned, directly, indirectly, - I could seize them with my hands, - out in the open air; in the woods; while walking; in the silence of the nights; early in the morning; incited by moods, which are translated by the poet into words, by me into tones that sound, and roar and storm about me until I have set them down in notes".

Said to Louis Schlösser, a young musician, whom Beethoven honored with his friendship in 1822-23



DANIEL LEVY

THE VOICE OF THE *Piano*



DANIEL LEVY

THE VOICE OF THE PIANO

by Bernard Jacobson

It may seem curious, in these pervasively materialistic days, to speak of a morality of art. We have all of us encountered artists whose motivation seems to lie in the desire for personal gain or glory rather than in any higher aim. As Daniel Levy once put it in an interview, “commercial considerations often tend to override artistic aspirations,” and soloists “may be seduced by the glamour of the publicity machine so that they are in danger of believing in their own self-importance and imposing themselves before the music,” losing “that vital bridge of communication to convey the spirit of a composer’s music to audiences.” It is, in part, because Levy himself has never succumbed to such temptations that I esteem him among the noblest musicians of our time.

The trick always, for the performer, is to make his or her powerfully personal contribution in a way that will enhance rather than obscure the effect of the composer’s voice. And it seems to me that Daniel Levy—to come to the point—has consistently fulfilled that broadly artistic, and thus profoundly moral, aim in common with just a handful of the greatest pianists I have had the privilege of hearing in more than half a century of critical listening.

“In common” sounds like a loaded expression: are the aims of all great pianists the same? As Tolstoy observed in *Anna Karenina*, “Happy families are all alike; every unhappy family is unhappy in its own way.” Something similar might be said of successful and unsuccessful musicians, and it’s true that, in the biographies of the

best performers, the statement that they “devote themselves unreservedly to the service of the composer” recurs with almost dreary predictability. But it’s precisely the capacity to so devote your playing and at the same time to lay your own soul bare that sets the true interpretative genius apart from the crowd. Henri Neuhaus said, of his celebrated pupil Sviatoslav Richter, “His rhythm is at the same time perfectly strict and perfectly free.” That is one of the qualities I’ve always observed in the playing of the master pianists of our own time—Ivan Moravec, for instance, or Garrick Ohlsson, or Stephen Hough. And it’s in such select company that Daniel Levy’s playing consistently locates him.

It has been fifteen years since I first encountered Daniel Levy’s playing, in a superb recording of Schubert’s G-major Sonata and his Opus 90 Impromptus. Everything I have heard of his work since then has confirmed my view of him as one of the finest musicians now before the public. Whenever he plays a piece I thought I knew well, he ends by telling me things about it that I had never thought of before. It is surely that gift, along with the blessed willingness to take risks (backed by the cast-iron strength of technique necessary for any successful piano-playing), that distinguishes great artistry from mere craftsmanship.

***Bernard Jacobson** was born in London. Formerly the music critic of the Chicago Daily News and visiting professor of music at Chicago Musical College of Roosevelt University, he was The Philadelphia Orchestra’s program annotator from 1984 to 1992, serving also as musicological adviser to Riccardo Muti. He has published three books and translations from several languages, written poetry for musical setting, and performed as narrator in recordings and in concerts around the world.*

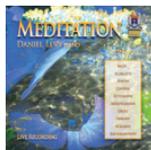




DANIEL LEVY

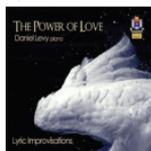
The world-renowned classical pianist Daniel Levy is one of the most important exponents of the Vincenzo Scaramuzza school.

Levy has drawn consistent praise from both critics and the public for the deep integrity and poetic sensibility that he transmits through his instrument. His ability to build an intimate connection with the audience through the 'passionate thoughtfulness' of his playing, has brought him international success both as a live performer and a recording artist. Levy continues to perform within the world's most celebrated music venues and concert halls, alongside major symphony orchestras and carefully chosen collaborators who share his creative vision and dedication to the musical craft. www.daniellevypiano.com



MEDITATION

Bach, Scarlatti, Haydn,
Mendelssohn, Schumann,
Chopin, Grieg, Debussy,
Scriabin and Rachmaninoff



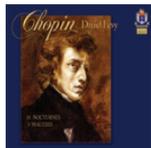
THE POWER OF LOVE

Lyric Improvisations



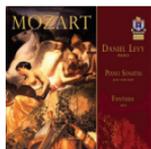
A PIANO RECITAL FOR ASCONA

Beethoven, Schubert, Brahms,
Clara Schumann, Robert
Schumann, Chopin, Wagner /
Liszt, Grieg and Levy



CHOPIN NOCTURNES & WALTZES

10 Nocturnes
5 Waltzes



MOZART

Sonata in A Minor K. 310;
Sonata in C Major K. 330;
Sonata in C Minor K. 457;
Fantasia K. 475



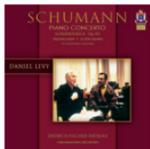
SCRIBAIN

24 Preludes op. 11
12 Etudes op. 8



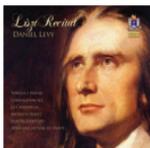
DANIEL LEVY PLAYS CHOPIN

Sonata No. 2 op. 35; Polonaise
Fantasie op. 61; Barcarolle op.
60; Two Nocturnes op. posth



SCHUMANN PIANO CONCERTO

Daniel Levy, piano
Philharmonia Orchestra
Dietrich Fischer-Dieskau,
conductor & declamation



LISZT RECITAL

Venezia e Napoli; Consolation
n.3; La Campanella; Mephisto
Waltz n.1; Isoldes Liebestod;
Après une lecture du Dante



BACH

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Book 1 (BWV 846-869)
2 CDs



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Daniel Levy is a Steinway Artist

For more information, we invite you to visit Daniel Levy's website:

www.daniellevypiano.com

BEETHOVEN PIANO SONATAS - DANIEL LEVY

EDEM 3380

