



BEETHOVEN FESTIVAL

**FM Station KLEF - 94.5
December 27-28, 1969**

Brought to you with
best wishes for
the Holiday Season
by



BILL THOMPSON

BEETHOVEN FESTIVAL

42 consecutive hours
of the varied works of
Ludwig von Beethoven.

On the weekend of December 27-28, Texas Commerce Bank will have the pleasure of sponsoring a Beethoven Festival on Station KLEF — 42 consecutive hours of varied works composed by one of the giants of fine music.

This will be the sixth KLEF Music Festival sponsored by Texas Commerce Bank in a period of 18 months. The first five under the sponsorship of this big downtown Houston bank were devoted to the music of Mozart, Brahms, Bach, Tschaikovsky and a special Youth Festival, featuring the works of composers under 30.

The bank and the station have been gratified by listeners' reactions to past Festivals. They believe you will find the selection of Beethoven as the subject of this latest Festival particularly timely because 1970 will mark the 200th anniversary of this remarkable composer's birth.

Your comments on the Beethoven Festival will be appreciated. We hope you will enjoy it and the program notes which follow.

Beethoven is to music what Shakespeare is to poetry . . . a name before which all other names, however great, seem to dwindle. He stands at the end of an epoch in musical history, marking its climax. But his works, at the same time, ushered in a new era of progress from which everything that is great in modern music has taken its rise.

Ludwig van Beethoven was born in the lovely town of Bonn on the Rhine on December 16, 1770. His youth was spent under unhappy circumstances; his father, a singer in the Electoral Court of Cologne, had a rough, violent temper which was not improved by his passion for drink nor by the dire poverty under which his family labored. His chief desire was to reap the earliest possible advantage from the musical abilities of his son who, when he was only five, had to submit to severe training on the violin under his father's supervision.

Often when his father returned from the tavern, Ludwig was called from bed and made to practice until daybreak. Before he was nine, his music had advanced so far that his father no longer had anything to teach him. He was turned

over to Pfeiffer, an oboist, whose instruction was of much benefit to him.

Even as a youth, Beethoven made a profound impression on all who knew him. There was an unconscious assertion of mastery about him which strongly impressed the imagination.

In 1787, Beethoven was sent for a short time to Vienna where he received a few lessons from Mozart who is said to have predicted a great future for his youthful pupil. The illness of Beethoven's mother recalled him to Bonn where he remained for the next five years. After her death, he was called upon to provide support for his younger brothers and his father. During these years, he became acquainted with Count Waldstein who, at his own expense, sent Beethoven back to Vienna. It was not, however, to see Mozart, but to receive the benefit of instruction from Haydn.

Beethoven considered Haydn a careless teacher and, at his first opportunity, placed himself under Albrechtsberger. He also seems to have studied under the great teacher Salieri, for Moscheles relates that once calling on Salieri he found a card on which Beethoven had written, "The pupil Beethoven has been here". This was after Beethoven had written some of his greatest works and his fame was widespread.

During these years, Beethoven was much esteemed by the aristocracy of Vienna, in spite of his democratic ideas, the gap which separated the nobleman's birth from his own, and the abruptness of his manners. Throughout his life, he felt nothing but contempt for snobbery and pretense.

Ludwig van Beethoven

In 1795 Beethoven appeared as a composer before the public of the Austrian capital, publishing his "Three Trios for Pianoforte and Strings". He called this work Opus 1 and in so doing seemed to disown his many former compositions as juvenile attempts unworthy of remembrance. When we listen to these first published works of Beethoven, we are reminded that they are bitter fruits of thought and sorrow, the result of a passionate but conscious strife for ideal aims. (Contrast them with Mozart's music, written at about the same age.)

Archduke Rudolf, a devoted friend and pupil, persuaded Beethoven to live permanently in Vienna and, except for a

single artistic tour of Northern Germany in 1796, he never left Vienna for any length of time.

But (bitter irony of fate!) he who had given enjoyment to thousands through the art of sound was himself deprived of the sense of hearing. When the first traces of deafness were discovered (he was only 27), physicians and quacks were consulted with eagerness. Their efforts proved useless. The deafness grew worse until, in his later years, conversation could be carried on only by writing. Beethoven was wholly deprived of the charms of his own great art.

Gradually, he gave up his piano playing and conducting and settled down to composition for the remainder of his life. One might assume that Beethoven turned into a bitter, melancholy old man. On the contrary, he adapted well to his affliction and was blessed with many firm friendships. He was even highly susceptible to the appeal of women, although his austerity of morals and that purity of feeling which is the shadow of one's devotion to lofty aims always kept him within the bounds of Platonic affection.

To add to his trials, a nephew, left to his care, turned out to be an ungrateful and vicious youth. After years of trouble with the boy, Beethoven made arrangements for him to join a military regiment and took him to Gneixendorf. It was on the return from this journey that Beethoven contracted a severe cold from which he never entirely recovered. He died on March 26, 1827, during a terrible thunderstorm when it seemed as if Nature sang her requiem over him.

He was buried in the cemetery at Waehring, near Vienna, being followed to the grave by 25,000 persons . . . kings, princes, poets, painters, artists, composers and the public of Vienna, all anxious to pay their last tribute of respect. His stone has but one word on it. No date of birth or death, no word of praise or regret, only a name . . . BEETHOVEN.



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SATURDAY
DECEMBER **27**

6:00 A.M.

News, "Leonore" Overture #3 — Pittsburgh Sym, Steinberg (Com 11016) 14.
Piano Sonata #19 — Alfred Brendel (Vox 5417) 7.
6 Viennese Dances — Vienna Volksoper Orch, Angerer (Turn 34156) 9.
"Adelaide", Op. 46 — Fritz Wunderlich, ten.; Giesen, p. (DGG 139125) 6.
2 Military Marches — Boston Concert Band, Simon (Bos 1012) 2.
Variations on "Ein Maedchen oder Weibchen" from Mozart's "The Magic Flute" — Fournier, c.; Gulda, p. (DGG 138083) 11.

7:00 A.M.

News, Minuet in G (Arr. Frost) — Philadelphia Orch, Ormandy (Col 7504) 3.
Violin Sonata #1 — Francescatti, v.; Casadesu, p. (Col 6125) 17.
"Dimmi, ben mio", Op. 82, #1 from "Italian Love Songs" — Dietrich Fischer-Dieskau, bar.; Demus, p. (DGG 139197) 6.
"Egmont" Overture — Concertgebouw Orch, Jochum (Ep 1128) 8.
Bagatelles, Op. 33 — Alfred Brendel, p. (Turn 34077).

8:00 A.M.

News, Horn Sonata in F — Eger, fh.; Babin, p. (RCA 2420) 13.
March from "Fidelio" — London Philharmonic, Linz (Som 10600) 2.
Rondo, Op. 51, #1 — Wilhelm Kempff, p. (DGG 138934) 6.
"King Stephen" Overture — Philharmonia Orch, Klemperer (Ang 35843) 8.
Sextet, Op. 71 — London Wind Soloists, Brymer (Lon 6442) 16.
Sonatina in C — Kunschak, man.; Hinterleitner, hps. (Turn 34110) 3.

9:00 A.M.

Symphony #8 — Suisse Romande Orch, Ansermet (Lon 15032) 27.
3 Pieces for Musical Clock — Franz Haselboeck, or. (MHS 1005) 10.
German Dances, Op. 140 — Northern Sinfonia, Brott (Mace 9070).

10:00 A.M.

News, Fantasy in c, Op. 80 — Serkin, p.; Westminster Choir; NY Philharmonic, Bernstein (Col 6616) 18.
"The Consecration of the House" Overture — Concertgebouw Orch, Jochum (Ep 1128) 11.
Trio, Op. 9, #2 — Heifetz, v.; Primrose, va.; Piatigorsky, c. (RCA 2563) 20.

11:00 A.M.

"Ah, Perfido", Op. 65 — Crespín, sop.; NY Philharmonic, Schippers (Col CBS 3211-0040) 14.
"Wellington's Victory" — London Sym, Dorati (Mer 9000) 15.
Variations on an Original Theme in c — Emil Gilels, p. (Ang 4110) 12.
Selections from Act 2 of "The Creatures of Prometheus" Ballet — Utah Sym, Abravanel (Van 71124).

12:00 P.M.

News, Romance #2 — I. Oistrakh, v.; Leipzig Gewandhaus Orch, Konwitschny (Hel 25071) 9.
Symphony #1 — Pittsburgh Sym, Steinberg (Com 11024) 25.
Variations on a Theme from Handel's "Judas Maccabaeus" — Fournier, c.; Gulda, p. (DGG 138083) 12.

1:00 P.M.

METROPOLITAN OPERA

Texas Commerce Bank relinquishes this time with pleasure so that our Texaco friends may present the "live" broadcast of the Metropolitan Opera. Scheduled for performance is "Tosca" by Puccini. In the event that the live performance is not broadcast, there will be a Metropolitan Opera recording of Rossini's "The Barber of Seville," with Roberta Peters, Cesare Valletti, Robert Merrill & Giorgio Tozzi. Milton Cross narrates the story and the usual intermission features are presented.

4:00 P.M.

News. Symphony #7 — Vienna Philharmonic, Karajan (RCA 2536)
35.
Bagatelles, Op. 119 — Rudolf Serkin, p. (Col 6838).

5:00 P.M.

Trio #6 ("Archduke") — Panenka, p.; Suk, v.; Chuchro, c. (Cross
2216-0022) 37.
Selections from Act 1 of "The Creatures of Prometheus" Ballet —
Utah Sym, Abravanel (Van 71124).

6:00 P.M.

News. Piano Concerto #1 — Rubinstein; Boston Sym, Leinsdorf
(RCA 3013) 37.
"Resignation" — Fritz Wunderlich, ten.; Giesen, p. (DGG 139125)
2.
"Coriolan" Overture — Berlin Philharmonic, Karajan (DGG 139001)
9.

7:00 P.M.

Violin Sonata #5 ("Spring") — Francescatti, v.; Casadesu, p. (Col
6427) 19.
Cantata on the Death of Emperor Joseph II — Arroyo, sop.; Diaz,
bs.; Camerata Singers; NY Philharmonic, Schippers (Col CBS
3211-0040) 30.

8:00 P.M.

News. Piano Sonata #20 — Friedrich Gulda, p. (Orpheus 123) 7.
Symphony #6 ("Pastorale") — Vienna Philharmonic, Schmidt-
Isserstedt (Lon 6556) 42.

9:00 P.M.

Quartet #11 ("Serioso") — Guarneri Quartet (RCA 6415) 22.
"Fidelio" Overture — Israel Philharmonic, Maazel (Lon 6328) 7.
Duo for Clarinet & Bassoon, Op. 147, #2 — Lancelot, cl.; Hongne,
bas. (Turn 34076) 10.
Contredanses, Op. 141 — Vienna State Opera Orch, Angerer (Nsch
71141).

10:00 P.M.

News. Symphony #2 — Columbia Sym, Walter (Col 6078) 36.
Rondo in B-Flat — Kraus, p.; Vienna State Opera Orch, Desarzens
(Van 252) 10.
Bagatelle in a ("Fuer Elise") (Arr. Smith) — Philadelphia Orch,
Ormandy (Col 7504) 3.

11:00 P.M.

Violin Concerto — Menuhin; Vienna Philharmonic, Silvestri (Cap
7229) 45.
Bagatelles, Op. 126 — Wilhelm Kempff, p. (DGG 138934).

SUNDAY

DECEMBER **28**

12:00 A.M.

News. "Christ on the Mount of Olives" — Pearce, Stader, Wiener;
Vienna Academy Chorus; Vienna State Opera Orch, Scherchen
(West 17033) 1'02".

1:10 A.M.

Piano Sonata #26 ("Les Adieux") — Friedrich Gulda (Orpheus 124)
14.
"Leonore" Overture #2 — Boston Sym, Leinsdorf (RCA 3006) 14.
Pieces for Mechanical Organ (Arr. Skowronek) — Soni Ventorum
Wind Quintet (Lyr 7143).

2:00 A.M.

News. Cello Sonata #2 — Casals, c.; Serkin, p. (Odsy 3226-0016)
31.
Grosse Fuge, Op. 133 — Suisse Romande Orch, Ansermet (Lon
6159) 17.
Minuet in G (Trans. Tarrega) — Laurindo Almeida, g. (Cap 8601) 3.

3:00 A.M.

Piano Concerto #4 — Bachauer; London Sym, Skrowaczewski (Mer
90381) 34.
"Namensfeier" Overture — Concertgebouw Orch, Jochum (Ep
1128) 7.
Themes & Variations, Op. 105 — Rampal, fl.; Veyron-Lacroix, p.
(Turn 34059).

4:00 A.M.

Symphony #5 — Lamoureux Orch, Markevitch (Ep 1067) 31.
"Andenken" — Dietrich Fischer-Dieskau, bar.; Demus, p. (DGG 139125) 3.
Violin Sonata #8 — Rosand, v.; Flissler, p. (Vox 518) 17.

5:00 A.M.

"The Consecration of the House" Overture — Vienna Philharmonic, Schmidt-Isserstedt (Lon 6512) 11.
Piano Sonata #17 ("The Tempest") — Friedrich Gulda (Orpheus 121) 21.
Variations on a Swiss Air (Arr. Zabaleta) — Nicanor Zabaleta, h. (CP 5524) 2.
"The Ruins of Athens" Incidental Music — Beecham Choral Society; Royal Philharmonic, Beecham (Ang 35509).

6:00 A.M.

News. Trio in G — Rampal, Marion & Larde, fl. (Turn 34059) 10.
"Fidelio" Overture — Philharmonia Orch, Klemperer (Ang 36209) 7.
Cello Sonata #5 — Rostropovich, c.; Richter, p. (Phil 2-920) 18.
6 Contredanses — Boskovsky Ensemble (Van 2129) 7.
Andante Favori in F — Wilhelm Kempff, p. (DGG 138934) 8.

7:00 A.M.

News. Violin Sonata #3 — Francescatti, v.; Casadesus, p. (Col 6427) 15.
"Leonore" Overture #1 — Israel Philharmonic, Maazel (Lon 6328) 10.
Andante & Variations in D — Scivittaro, man.; Veyron-Lacroix, hps. (Nsch 71227) 10.
Entr'actes #1 & #2 from "Egmont" Incidental Music — Ural Sym, Abravanel (Van 71173) 9.
Bagatelles, Op. 119 — Alfred Brendel, p. (Turn 34077).

8:00 A.M.

News. Mass in C — Sinclair, Lewis, Nowakowski; Beecham Choral Society; Royal Philharmonic, Beecham (Cap 7168) 43.
"The Heavens Are Telling", Op. 48, #4 (Arr. Luboff) — Norman Luboff Choir; London New Sym, Stokowski (RCA 2593) 4.

9:00 A.M.

Piano Quintet in E-Flat, Op. 16 — Ashkenazy; London Wind Soloists (Lon 6494) 27.
"Coriolan" Overture — Chicago Sym, Reiner (RCA 2343) 7.
"Eyeglass" Duet — E. Rosoff, v.; S. Rosoff, c. (Mace 9041) 7.
Contredanses — Innsbruck Sym, Wagner (Vox 512580).

10:00 A.M.

News. Piano Sonata #14 ("Moonlight") — Claudio Arrau (Phil 900-028) 17.
Symphony #4 — Pittsburgh Sym, Steinberg (Com 11016) 33.

11:00 A.M.

Violin Sonata #9 ("Kreutzer") — Szeryng, v.; Rubinstein, p. (RCA 2377) 32.
6 Viennese Dances — Vienna Volksoper Orch, Angerer (Turn 34156) 9.
Bagatelles, Op. 126 — Jacob Lateiner, p. (RCA 3016).

12:00 P.M.

News. Piano Concerto #2 — Serkin; Philadelphia Orch, Ormandy (Col 6839) 29.
"Leonore" Overture #3 — Philharmonia Orch, Klemperer (Ang 36209) 15.
"Vita Felice" & "In Questa Tomba Oscura" from "Italian Love Songs" — Dietrich Fischer-Dieskau, bar.; Demus, p. (DGG 139197) 4.

1:00 P.M.

Quartet #14 — Budapest String Quartet (Col 677) 39.
Turkish March from "The Ruins of Athens" Incidental Music — Philadelphia Orch, Ormandy (Col 7504) 2.
Pieces for Mechanical Organ (Arr. Skowronek) — Soni Ventorum Wind Quintet (Lyr 7143).

2:00 P.M.

News. March in B-Flat — London Wind Soloists, Brymer (Lon 6442) 1.
Symphony #3 ("Eroica") — Vienna Philharmonic, Schmidt-Isserstedt (Lon 6483) 49.

3:00 P.M.

Variations with Fugue on a Theme from "Prometheus" ("Eroica Variations") — Alfred Brendel, p. (Vox 5416) 23.
"King Stephen" Overture — London Sym, Monteux (RCA 1170) 7.
Rondo in G — Rosand, v.; Flissler, p. (Vox 518) 4.
Kyrie from "Missa Solemnis" — Soloists; Cleveland Chorus & Orch, Shaw (RCA 2591) 9.
Contredanses, Op. 141 — Vienna State Opera Orch, Angerer (Nsch 71141).

4:00 P.M.

News. Polonaise in C — Alfred Brendel, p. (Turn 34162) 6.
"Egmont" Incidental Music — Davrath, sop.; Reyer, spkr.; Utah
Sym, Abravanel (Van 2139) 43.

5:00 P.M.

Triple Concerto in C — Serkin, p.; Laredo, v.; Parnas, c.; Marlboro
Festival Orch, Schneider (Col 6564) 37.
"Namensfeier" Overture — Concertgebouw Orch, Jochum (Ep
1128) 7.
Themes & Variations, Op. 105 — Rampal, fl.; Veyron-Lacroix, hps.
(Turn 34059).

6:00 P.M.

News. Piano Sonata #8 ("Pathetique") — Vladimir Horowitz (Col
6541) 19.
Symphony #5 — London Sym, Dorati (Mer 90317) 29.

7:00 P.M.

Piano Concerto #5 ("Emperor") — Gieseking; Philharmonia Orch,
Galliera (Ang Ser 60069) 36.
Romance #1 — Borries, v.; NW German Philharmonic, G.L. Jochum
(Mace 9015) 7.
"The Ruins of Athens" Incidental Music — Beecham Choral Society;
Royal Philharmonic, Beecham (Ang 35509).

8:00 P.M.

News. Piano Sonata #23 ("Appassionata") — Ivan Moravec (Cons
2000) 22.
"Wellington's Victory" — Vienna State Opera Orch, Scherchen
(West 17013) 16.
Variations on "Se vuol ballare" from Mozart's "The Marriage of
Figaro" — Rosand, v.; Flissler, p. (Vox 518) 11.

9:00 P.M.

Piano Concerto #3 — Arrau; Concertgebouw Orch, Haitink (Phil
5-970) 38.
German Dances, Op. 140 — Northern Sinfonia, Brott (Mace 9070).

10:00 P.M.

News. Symphony #9 ("Choral") — Wenglor, Zollenkopf, Rotzch,
Adam; Leipzig Broadcasting Chorus; Leipzig Gewandhaus Orch,
Konwitschny (Mer 19502) 1'11".

11:15 P.M.

Piano Sonata #21 ("Waldstein") — Guiomar Novaes (Vox 511990)
24.
Selections from Act 2 of "The Creatures of Prometheus" Ballet —
Utah Sym, Abravanel (Van 71124).



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