

Sonate, Op. 17

About the composer:

Luise Adolpha Le Beau (1850-1927)

Luise Adolpha Le Beau was born in Rastatt, Baden, on April 25, 1850. She grew up in Karlsruhe. She showed musical talent very early in life, composing her first piece at the age of 8. She studied composition, as well as voice and piano in Karlsruhe. At the end of her teenage years she toured as a concert pianist in Germany. At the age of 23 she traveled to Baden-Baden to study with Clara Schumann. Shortly thereafter, she moved to Munich to study with Josef Rheinberger. Le Beau remained in Munich for 11 years, during which time she composed numerous works, including the *Sonate*, opus 17, for cello and piano. The post-Munich years of Le Beau's career were difficult. She moved frequently, trying to find a situation where she could work in relative peace. She was denied academic positions as well as publishing opportunities because of her gender. She gradually withdrew from society, insulating herself from what she viewed as blatant prejudice against a female composer. She retired to Baden-Baden, where she died in 1927. During her last years she was the music librarian to the Grand Duchess Louise, and now the town library is named after Luise Le Beau. All her surviving music—over 60 compositions—as well as other documents about her life are in this library. Further information may be found in Le Beau's autobiography *Lebenserinnerungen einer Komponistin*. Baden-Baden: Emil Sommermayer, 1910. Her autobiography contains a complete list of her compositions. An excellent chapter about Le Beau, written by Judith Olson, is found in *Women Making Music*. Jane Bowers and Judith Tick, ed. Illinois: University of Illinois Press, 1986.

Critical Notes:

The *Sonate*, opus 17, for cello and piano was published in Hamburg by A. Cranz around 1878, when Le Beau was 28 years old. She adheres to classical formal structures; her romantic impulses are soaring melodies, key changes that are occasionally stark, and a rhythmically propelling piano part that borders on virtuosic.

This edition includes a reprint of the piano score of the 1878 edition. Because the original separate cello part was not available to this editor, the viola markings reflect the cello part as shown on the piano score. The original cello registers are apparent in the piano score. The viola transcription often retains the original cello register for warmth of sound, but occasionally includes optional pitches (an octave displaced) to allow for more brilliance should the performer desire it. The 1878 edition is remarkably accurate. Throughout the composition the classical formal structures allow for comparison among similar sections. Occasionally an articulation marking was found in one section but not in a parallel passage. In those instances minor corrections have been made without comment. Otherwise only three critical comments are necessary:

<u>movement/m.</u>	<u>problem</u>	<u>solution</u>
I/58	piano part has A; cello part has A#	A# in both instruments based on the voice leading and the parallel passage in the recapitulation (m. 226)
I/283-285	it appears that a bass clef was omitted in the cello part for these 3 measures (the pitches otherwise do not make harmonic sense)	interpret the pitches in bass clef
III/359	cello part has a half note in the measure (incomplete beats)	change to dotted half note