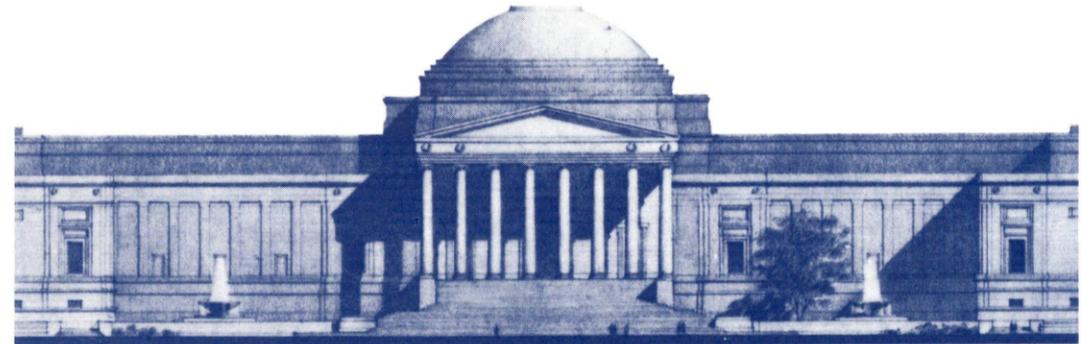


*The Fifty-seventh Season of*

THE WILLIAM NELSON CROMWELL and  
F. LAMMOT BELIN CONCERTS

National Gallery of Art



*2296th Concert*

JON KLIBONOFF, *pianist*

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Sunday Evening, January 31, 1999  
Seven O'clock  
West Building, West Garden Court

*Admission free*

moods. In a letter to Clara Schumann, Brahms explained: "Every bar and every note must sound as if played *ritardando*, as though one were luxuriating and enjoying the dissonances." The second intermezzo, marked *Andantino un poco agitato*, is much livelier than the first, giving evidence of Brahms' homage to Johann Strauss, whom he met and befriended at a summer retreat in Bad Ischl, Austria. A waltz à la Strauss in the middle brings tranquility to an otherwise agitated mood. The third intermezzo, marked *Grazioso e giocoso*, with its lightheartedness and dancelike spirit, is reminiscent of Schubert, despite its Brahmsian rhythmic complexities. The *Rhapsody in E-flat Major* calls to mind the young Brahms, with its passion, boldness, and youthful vigor. It is, as stated by the late and much revered pianist Walter Gieseking, "cast in a heroic mold." There are three contrasting themes that are appended with a brilliant coda in the key of E minor.

Completed on September 26, 1828, just a few weeks before Schubert's death, the *Sonata in B-flat Major, Op. 960 (Opus posthumous)* is his last important work in this genre. It is considered by most music scholars to be a transcendental work of great individuality. The first movement, marked *Molto moderato* and forty-four measures in length, is one of the most sedate and elongated sonata beginnings Schubert ever wrote. The opening theme is accompanied by muted harmonies that are sober and dignified. The second theme is more melodious and delicate, and the development section changes the mood altogether, becoming bright and cheerful. The second movement, with its unorthodox key of C-sharp minor (far from the sonata's original key of B-flat major) is, in the opinion of many pianists, the most exquisite slow movement ever penned by Schubert. The third movement, a *scherzo*, is a complete divergence from the earlier movements. As recognized and stated by the renowned American pianist, Leon Fleisher: "Schubert could not remain gloomy forever, even on his deathbed." A gay, dancing, and sometimes humorous spirit prevails here, with the delicacy called for in the movement's tempo marking (*Allegro vivace con delicatezza*). The finale (*Allegro, ma non troppo*) demonstrates Schubert's complete mastery of the rondo form. It is filled with a disposition that is effervescent in character, with a brief *Presto* passage that brilliantly closes the sonata.

-Program notes on Ravel and Schubert by Arbie Orenstein  
and Kurt Oppens, adapted and edited by Elmer Booze.

-Program notes on Brahms by Elmer Booze

