Beethoven withdrew from this sonata and published separately. The finale (Rondo: Allegretto moderato), with its lyrical opening theme, brings the sonata to a rapturous conclusion. Published in 1839, Schumann’s Sonata No. 2 in G Minor took five years to complete and is one of only three sonatas he wrote in this genre (four, if his Fantasy in C Major, Op. 17, with its formalized structure and inherent musical characteristics, could be so labeled). Although the most successful of the three sonatas, this work caused Schumann quite a bit of anxiety, owing to his depression over his relationship with Clara Wieck and their impending marriage, and a fear of being unable to commit his emotions to this pre-existing musical structure.

The first movement (So rasch wie möglich) expresses this highly emotional state with breathless speed and agitation. The speed changes twice after the first burst of energy (prestissimo) with the directions to get faster (più mosso) and even faster (più mosso ancora) toward the end of the movement. The second movement (Andantino), rooted in an adolescent song of Schumann entitled Im Herbste, is a personification of his mellifluous inspirations. The third movement (Scherzo: Allegro molto) with its “snap, crackle, and pop” rhythmic drive, provides a sharp contrast to the fourth movement (Rondo: Presto). Here, the rhythmic drive, not unlike that of its first movement counterpart, is ebullient and impetuous. Apparently Schumann’s inspiration stems from Florestan and Eusebius, two characters of his imagination whose opposite natures are expressed in the movement’s first and second themes.

Liszt’s Transcendental Etudes, originally planned to contain forty-eight studies modeled after Bach’s Well-Tempered Clavier, came to only twelve, all of which were written when Liszt was fifteen years old. Berlioz, whom Liszt admired and respected, wrote: “Unfortunately, one cannot hope to hear music of this kind too often; Liszt created it for himself, and no one else in the world could flatter himself that he could approach being able to perform it.” After retiring from the concert stage, Liszt simplified some of his most difficult piano works, among them this set of etudes. Even in the modern edition of these works, however, their inherent technical problems hold terror for the most skillful artists. The influence of Chopin appears to have been looming over the first and third of these Liszt etudes, given the long ornamental lines that are so reminiscent of Chopin’s Nocturnes. Yet, regardless of their real or imaginary sources, these studies are distinctly of Liszt, by Liszt, and for Liszt. Quoting Humphrey Searle: “[Liszt was] able to draw new and almost orchestral effects from the piano, which incomparably widened its range of expression—and all subsequent composers for the piano are grateful to him.”

-Program notes by Elmer Booze
PROGRAM

Ludwig van Beethoven
(1770–1827)
Sonata No. 21 in C Major
(“Waldstein”) Op. 53 (1803–1804)
Allegro con brio
Introduzione: Adagio molto
Rondo: Allegretto moderato

Robert Schumann
(1810–1856)
Sonata No. 2 in G Minor Op. 22 (1833–1838)
So rasch wie möglich
Andantino
Scherzo: Sehr rasch und markiert
Rondo: Presto

INTERMISSION

Franz Liszt
(1811–1886)
Three Etudes from Transcendental Etudes (1851)
No. 9: Ricordanza
No. 10: (F Minor)
No. 11: Harmonies du soir

The use of cameras or recording equipment during the performance is not allowed.

For the convenience of concertgoers the Garden Café remains open until 6:30 p.m.

A gold medalist in the International Busoni Competition and one of America's most distinguished pianists, Jerome Rose has been heard in major concert halls throughout the world since he was in his early twenties. When just fifteen years old and a pupil of Adolph Baller, he made his debut with the San Francisco Symphony. A graduate of the Mannes College of Music and the Juilliard School of Music, Rose studied with Leonard Shure and Rudolf Serkin at Marlboro. He continued his studies in Vienna, Austria, with a Fulbright Scholarship. Rose is the author of the series For the Young Virtuoso, published by Warner Brothers. He has given master classes at various institutions, including the Moscow Conservatory, Warsaw's Chopin Academy, the Liszt Academy of Budapest, the Munich Hochschule, and the Toho Conservatory in Tokyo. As an orchestral soloist, he has appeared with such leading European orchestras as the London Philharmonic, the London Symphony, the Royal Philharmonic, the Berlin and Munich Philharmonic Orchestras, the Vienna Symphony, and the Orchestra of Santa Cecilia in Rome. In the United States, he has performed with the Chicago, Baltimore, Atlanta, Houston, Milwaukee, and San Francisco Symphony Orchestras, to name a few. He has collaborated with such conductors as Christian Thielemann, Hans Vonk, Sir Georg Solti, Sir Charles Mackerras, Wolfgang Sawallisch, Stanislaw Skrowaczewski, Sergiu Comissiona, and David Zinman. Rose's recordings of Liszt works on the Vox label were awarded the Grand Prix du Disque by the Liszt Society of Budapest. Rose has served as artistic director of the Romantic Festival in London, the Franz Liszt Centennial in Washington, DC, and the Schubert and Brahms Festival at the Library of Congress. A member of the faculty of the Mannes College of Music in New York City, Jerome Rose appears at the National Gallery by arrangement with Shupp Artists Management of Port Jefferson, New York.

Published in 1805, Beethoven's Sonata No. 21 in C Major was dedicated to Count Ferdinand von Waldstein, who was an amateur musician and one of the composer's benefactors. Count Waldstein's friendship and veneration for Beethoven were such that he made a gift to the composer of a new pianoforte, on which the two played duets together. A remarkable work, this sonata boasts a completely new language, starting with a long strummed chordal introduction (Allegro con brio), which magically appears from nowhere, but actually contains the first theme. There are also sudden shifts in mood, where a passage of obvious agitation and fitfulness is abruptly interrupted by a moment of respite. The long and somber slow introduction (Introduzione: Adagio molto) to the final Rondo is actually a substitute for the originally planned slow movement, Andante favori, which