

Donald F. Cook Recital Hall  
M.O. Morgan Building  
Saturday, 26 March 1994 at 8:00 p.m.

**Susan Greene**  
**piano**

Klavierstücke, Op. 118

*Intermezzo*

*Intermezzo*

*Intermezzo*

*Ballade*

J. Brahms  
(1833-1897)

Fantasy in f minor, Op. 49

F. Chopin  
(1810-1849)

INTERMISSION

Sonata No. 21 in C major, Op. 53 "Waldstein"

*Allegro con brio*

*Introduzione - adagio molto*

*Rondo - Allegretto moderato*

L. von Beethoven  
(1770-1827)

*Presented in partial fulfilment of the requirements for Music 455B*

## PROGRAM NOTES

Johannes Brahms was in many ways a classical composer in a romantic age. His music exemplifies powerfully Romantic elements, yet does so with a sense of order characteristic to a Classical approach. The Opus 118 Piano Pieces, composed late in his life (1892-93), contain several intermezzi. This title is used frequently by Brahms as an umbrella term for compositions which do not fit any standardized forms or categories. Though given the same title, these pieces differ greatly.

The first intermezzo contains sweeping octaves which create an excited, breathless atmosphere. It is followed by Intermezzo #2 in A major which is a gently mellow song that does not hurry like its predecessor. The light mood changes to ominous with the third intermezzo. Its forlorn theme develops into a great, tragic climax which slowly dissipates. The Ballade ends this group with a triumphant rhapsodic character.

The f minor Fantasy is cast in a heroic and noble mode. From foreboding to stately, from passion to serene respite, the \_\_\_ masterful work is full of contrasts. With its bravura and drama, Chopin's Fantasy in f minor carries a sense of unwavering determination as it moves from the original minor key to its destination, the relative major, A-flat major.

Ludwig von Beethoven, perhaps one of the most significant composers in Western history, wrote piano sonatas throughout his lifetime. These works provide a realistic and complete picture of his development as an artist. Sonata in C major is a majestic work characteristic of the compositions that arose from his middle period.

The first movement of this sonata contrasts the development of a falling five note figure with brilliant choral passages. Originally, Beethoven had planned an Andante in F major for the second movement. Though lovely, it was ordinary compared to the other two movements. He decided to publish this separately (Andante Favori)