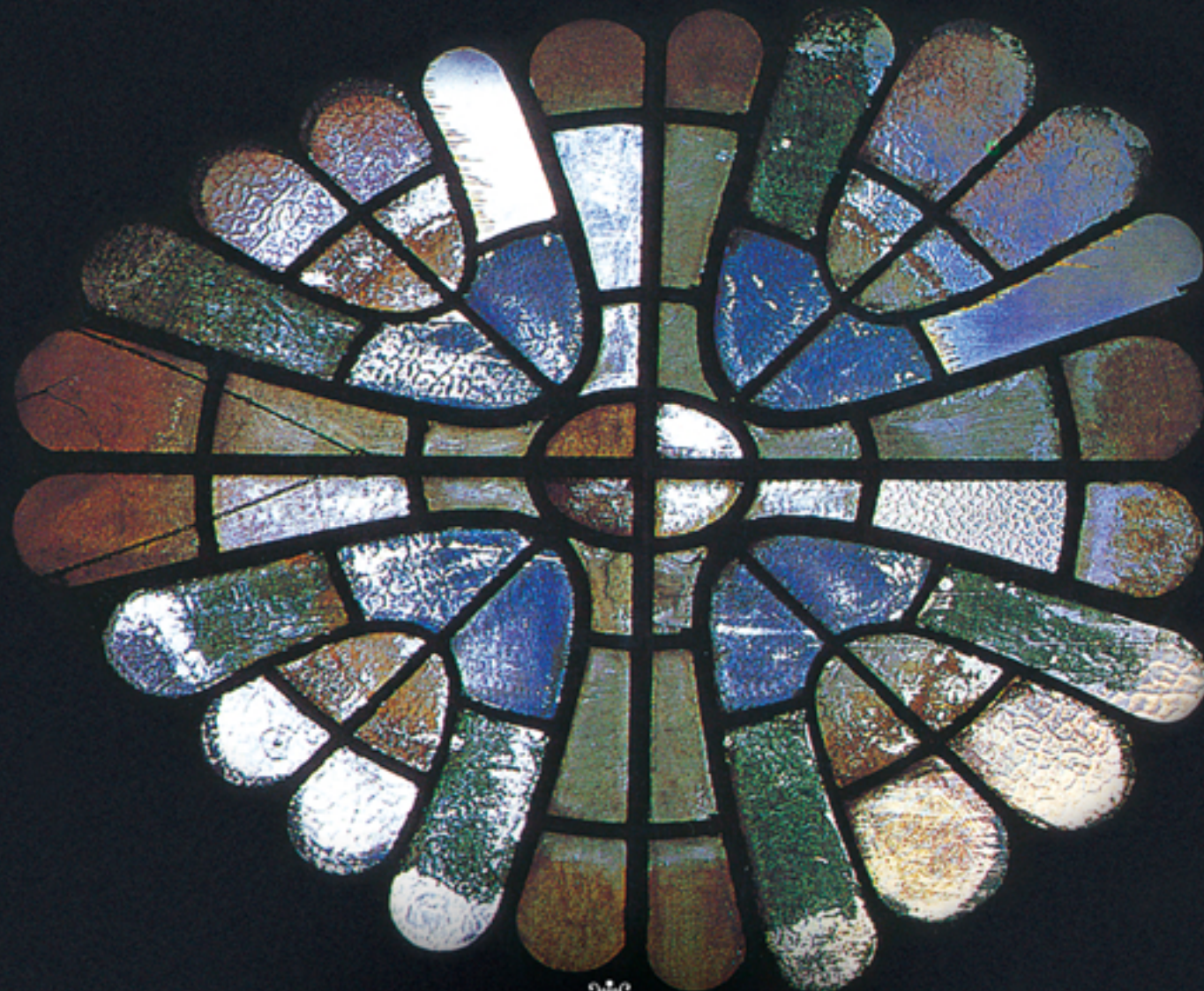


FRANZ SCHUBERT

ANDREW RANGELL

Sonata in G major, D 894; Variation in C minor on a waltz of Diabelli, D 718

Drei Klavierstücke, D 946



STEINWAY & SONS



PHOTO: BILL FRIED

Pianist **ANDREW RANGELL**'s interpretation of Bach's *Well-Tempered Clavier, book 2*, released in 2022, brought to completion this pianist's long, loving and comprehensive survey of Bach's keyboard works. Over several decades Mr. Rangell's embrace of Bach has run parallel with other deep involvements, beginning with Beethoven, but also exploring repertoire ranging from Sweelinck, Gibbons, and Farnaby to Ives, Nielsen, Enescu, Schoenberg and a host of other 20th century voices. Schubert, Haydn and Chopin also receive special attention within the artist's rich discography. His most recent recording, *A Spanish Sojourn*, highlights works of Mompou, Halffter, Granados and Albeniz.

Andrew Rangell made his New York debut as winner of the Malraux Award of the Concert Artists' Guild, and has since performed and lectured throughout the United States, and in Europe, Israel, and China. He has also taught on the faculties of Dartmouth, Middlebury, and Tufts University. In the 1980s, already recognized as a distinctive recitalist and collaborative artist, Mr. Rangell gained national attention - and the award of an Avery Fisher Career Grant - for his vivid traversals of the complete Beethoven sonata-cycle in New York, Boston, Cleveland, Rochester, Denver, and other U.S. Cities. A hand injury sustained in 1991 forced Mr. Rangell to gradually alter the trajectory of his career, and eventually to place his highest priority on recording. In recent years he has created several DVDs for children - integrating his special talents as author, illustrator, narrator, and pianist. These DVDs are included in his albums, *Bach 4 Kids* and *Beethoven 4 Kids, Volumes 1 and 2*.

# FRANZ SCHUBERT

## **SONATA IN G MAJOR, D 894 (1826)**

This work was composed almost exactly two years prior to the completion of the composer's astonishing trilogy of final piano sonatas (C minor, A major, B flat major, D 958-960) in September 1828, two months before his death. Fully sharing their stature and emotional depth, the G major can properly be seen both as a harbinger and an equal of these later masterworks. The musicologist Alfred Einstein once memorably described this sonata as a work "shot through with the radiance of an eternally melancholy beauty". The young Robert Schumann thought it "Schubert's most perfect sonata in form and spirit". It seems also to have captured a special place in the affections of Schubert players, Richter and others having freely declared it to be their favorite sonata... Each of its four movements contributes to the overall aura of Einstein's characterization, yet it is the opening minute of this work which indelibly colors and informs everything in the journey to follow. Beginning with a single placed G major chord (one practically identical to that which opens Beethoven's G major concerto) we are here given not so much a theme as a slowly unfolding, mysteriously veiled succession of musical increments, an interior drama of suspended momentum. When Tobias Haslinger published this sonata in 1827, its first movement was called "fantasie", a label which set in motion decades of the work's being referred to as Schubert's "Fantasie-Sonata". In point of fact the opening movement clearly adheres to sonata form, but to me it seems likely that the dreamlike atmosphere of this first theme area (also reappearing importantly in recapitulation and coda) has everything to do with Haslinger's designation. The larger interpretative issue of this long movement becomes the dynamic balancing of this initial introspection with a more active, even dance like, second theme, a drama further enlarged by the intensity of a highly purposeful and contrapuntal development section.

Touching briefly on the other movements: The ensuing Andante features an assured and warmly expressive lyricism which, however, enfolds two defiant trio sections. The Menuetto's brusque repeated-chord A section is arrestingly offset by a trio of poignant, even piercing, gentleness of a kind hauntingly echoed in certain

moments of Mahler. Repeated chords also decorate the rustic dance theme of the ebullient rondo finale, whose interludes include passing clouds in C minor and sparkling polonaise music in E flat major! A gracefully sculpted coda, replete with an open-fifth pedal tone, joyfully, and gently, ends the sonata.

### **VARIATION ON A WALTZ THEME BY ANTON DIABELLI, D 718** (1821)

In 1819 publisher and composer Diabelli commissioned some 50 Austrian composers to contribute individual variations toward a projected festive publication. The long list included Carl Czerny, Czerny's precocious pupil Franz Liszt (age 8), Franz Xaver Mozart (son of W.A.) and even Archduke Rudolph. Beethoven evidently brushed off the invite initially, but on the rebound, so to say, provided a vast and stupefying set of 33 variations, a monument for the ages. (Published separately, of course.) Schubert's contribution, seldom heard, is a winsome and affecting waltz in C minor, beautifully complementing Diabelli's theme. They are here presented together.

### **DREI KLAVIERSTÜCKE, D 946** (1828)

These late pieces waited 40 years to be first published (in 1868), Brahms himself the anonymous editor. Open to discussion is whether they may have been originally intended to form a set of impromptus, akin to D 899 and D 935. It has been remarked that the present pieces seem closer, structurally speaking, to the earlier and more modest *Moments Musicaux*. The outer movements (in E flat minor and C major) feature contrasting trio sections in the remote keys of B major and D flat major, respectively. Schubert, in an autograph copy, deleted a second trio for the opening piece, a decision which seems to me justified in the larger context. The central E flat piece, much expanded by two contrasting trio sections, is perhaps the most popular, and has sometimes been performed alone. Judged to be less "important" than the famous sets of impromptus, the *Drei Klavierstücke* have nonetheless been performed and recorded (and loved) by a wide range of pianists over many decades.

– Andrew Rangell

# FRANZ SCHUBERT

Sonata in G major, D 894

Variation in C minor on a waltz of Diabelli, D 718

Drei Klavierstücke, D 946

Recorded May, 2022

at the Shalin Liu Performance Center,

Rockport, Massachusetts.

Producer: Andrew Rangell

Recording Engineer: Tom Stephenson

Mastering/Editing: Luke Damrosch

Piano Technician: Christine Lovgren

Piano: Steinway Model D #586518 (New York)

Executive Producer: Jon Feidner

Art Direction: Jackie Fugere

Design: Cover to Cover Design, Anilda Carrasquillo

Cover Art: Antoni Gaudí - Stained-Glass Window, Güell Colony Crypt (c. 1917)

Production Assistant: Renée Oakford

**With special thanks to David and Genie, at home,  
and to Renée at Steinway. This recital is for Jerri Witt.**

# FRANZ SCHUBERT

ANDREW RANGELL, PIANO

## Sonata in G major, D 894

- 1 I. Molto moderato e cantabile 18:11
  - 2 II. Andante 8:56
  - 3 III. Menuetto: Allegro moderato 4:36
  - 4 IV. Allegretto 9:36
- 5 Variation in C minor on a waltz of Diabelli, D 718  
(Including Diabelli's theme) 2:15

## Drei Klavierstücke, D 946

- 6 I. Allegro assai 9:45
- 7 II. Allegretto 13:35
- 8 III. Allegro 6:39

Playing Time: 73:39



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