

„FROM DANCE TO STILLNESS: SCHUBERT'S FINAL THOUGHTS“

„The pleasures that now presented themselves to us cannot be described. Delighted, shaken, moved to enthusiasm and often to tears, we enjoyed blissful hours.“

– This is how Schubert's friend and patron Joseph von Spaun described the impressions left by a Schubertiade he had organized.

This range of emotions—joy, upheaval, passion, and deep emotion—is what young pianist Daniel Prinz seeks to bring to life in his piano recital “From Dance to Stillness: Schubert's Final Thoughts.”

In this concert, Daniel Prinz turns his attention to the late piano works of the great composer Franz Schubert, who during his lifetime achieved considerable fame, particularly through his countless songs—such as „Erlkönig,“ „Gretchen at the Spinning Wheel,“ and „The Wanderer.“

The recital offers a musical journey that begins with delicate, lively dances, moves through intimate and lyrical piano pieces, and culminates in Schubert's final piano sonata—a work in which religious stillness and symphonic grandeur come together in a reflection of his final thoughts.

Alongside the music, Daniel Prinz will personally guide the audience through the program with short biographical insights and his own reflections.

„With a heart full of infinite love for those who scorned it, I wandered... into distant lands. I sang songs for many, many years. When I tried to sing of love, it became pain for me. And when I sought to sing only of pain, it turned to love.“

– Franz Schubert, 1822

Franz Schubert
1797-1828

Zwölf Valses nobles D969 (1827)

Sechs Moments Musicaux D780 (1828)

Moderato

Andantino

Allegretto moderato

Moderato

Allegro vivace

Allegretto

aus den Drei Klavierstücken D946 (1828)

2. Allegretto

- Pause -

Franz Schubert
1797-1828

Klaviersonate Nr. 21 in B-Dur D960 (1828)

Molto moderato

Andante sostenuto

Scherzo. Allegro vivace con delicatezza - Trio

Allegro ma non troppo

1. Hälfte 40:30min

2. Hälfte 40:00 min



MONOLOGE ZWISCHEN GEBORGENHEIT UND RELIGION - BEETHOVEN UND BRAHMS

"They say art is long, life is short – But life is long, and art is brief; If its breath is to lift us to the gods – It is but the grace of a moment."

These words were written by Ludwig van Beethoven in March 1820 in one of his conversation books. In his final piano work, the Six Bagatelles, Op. 126, he seems to have internalized this thought in a most extraordinary way—miniatures that often appear song-like and folk-inspired, yet at times virtuosic in a toccata-like or improvisatory manner.

Much like Beethoven, Johannes Brahms also turned to the short, intimate form at the end of his life. In his Piano Pieces Op. 117 and Op. 118, Brahms explores deeply personal expression. He himself referred to Op. 117 as "Wiegenlieder meiner Schmerzen" distinguished by their melancholic intimacy and nostalgic sense of comfort. The program concludes with Beethoven's penultimate piano sonata, Op. 110—the only sonata he did not dedicate to anyone. He wrote it shortly after recovering from a severe illness. Especially in the final movement, with its alternation between Arioso dolente and fugue, Beethoven appears to process his personal struggles through music in a uniquely profound way.

That both Brahms and Beethoven had a deep spiritual connection becomes evident in their works:

In Brahms' Op. 118, we hear echoes of the Dies Irae, while in Beethoven's Op. 110, one can trace references to Dona nobis pacem from his Missa Solemnis and "Es ist vollbracht" from Johann Sebastian Bach's St. John Passion.

Ludwig van Beethoven
1770-1827

Sechs Bagatellen für Klavier op. 126 (1824)
Andante con moto (Cantabile e compiacevole)
Allegro
Andante (Cantabile e grazioso)
Presto
Quasi allegretto
Presto - Andante amabile e con moto

Johannes Brahms
1833-1897

Sechs Klavierstücke op. 118 (1893)
Intermezzo. Allegro non assai, ma molto appassionato
Intermezzo. Andante teneramente
Ballade. Allegro energico
Intermezzo. Allegretto un poco agitato
Romanze. Andante
Intermezzo. Andante, largo e mesto

- Pause -

1. Hälfte 40:00min

Johannes Brahms
1833-1897

Drei Intermezzi op. 117 (1892)
Andante moderato - Più Adagio - Un poco più Andante
Andante non troppo e con molta espressione
Andante con moto - Più moto ed espressivo - Tempo I - Più lento

Ludwig van Beethoven
1770-1827

Klaviersonate Nr. 31 op. 110 in As-Dur (1821)
Moderato cantabile molto espressivo
Allegro molto
Adagio ma non troppo - Recitativo più adagio - Andante - Adagio - Meno adagio - Adagio - Adagio ma non troppo (Arioso dolente) - Fuga. Allegro ma non troppo - L'istesso tempo di Arioso (Perdendo le forze, dolente) - L'istesso tempo della Fuga poi a poi di nuovo vivente - Meno Allegro. Etwas langsamer - tempo primo

2. Hälfte 37:00 min

