

Chopin's *Third Piano Sonata* is one of his most intimate and profound works, written near the end of his life and full of the nostalgia and melancholy that were his prevalent moods at the time. Nevertheless, this sonata, like every great piece of music, is the artist's sublime triumph over all tribulation and distraction. The *Largo* movement is famous in all the repertoire for its aching beauty.

CONCERTS AT THE NATIONAL GALLERY OF ART
Under the Direction of George Manos

FEBRUARY 1997

23 Catherine Robbin, *mezzo-soprano*
Michael McMahon, *pianist*
Miles Hoffman, *violinist*
Songs by Schubert and Brahms

MARCH 1997

2 National Gallery Orchestra
George Manos, *Conductor*,
Guest Artist Beverly
Benso, *contralto*, and The
Washington Men's Camerata
Brahms: *Alto Rhapsody*
Schubert: *Symphony No. 3*
*Gesang der Geister über
den Wassern*
Von Weber: *Hunters' Chorus*
Schubert: *Symphony No. 3*

9 Beethoven Trio Vienna
Christiane Karajeva, *piano*
Markus Wolf, *violin*
Howard Penny, *cello*
Brahms: *Piano Trio, Opus 8*
Gerhard Scheld: *Piano Trio*
Ravel: *Piano Trio*

16 Corey Cerovsek, *violinist*
Katya Cerovsek, *pianist*
Brahms: *Sonata in D Minor*
Ravel: *Violin Sonata*
Bartok: *Rhapsody No. 1*

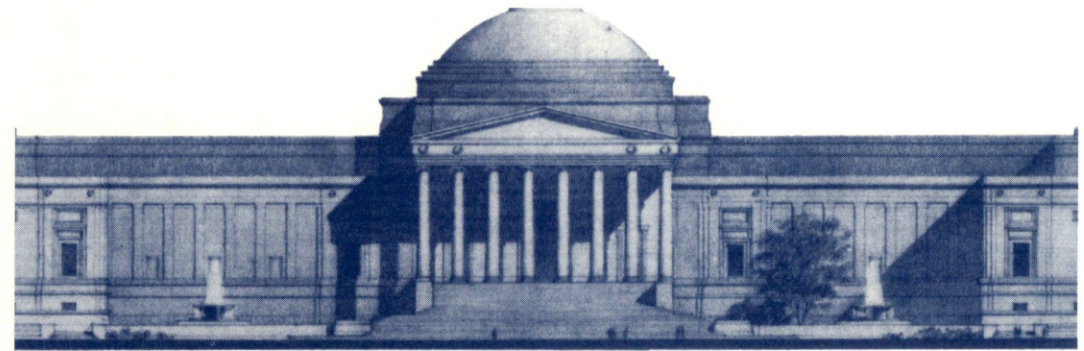
Concerts from the National Gallery are broadcast in their entirety at 7:00 p.m. on Sundays on radio station WGTS, 91.9 FM, four weeks after the live performance. The use of cameras or recording equipment during the performance is not allowed.

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

The Fifty-fifth Season of

THE WILLIAM NELSON CROMWELL and
F. LAMMOT BELIN CONCERTS

National Gallery of Art



2221st Concert

FABIO BIDINI, *pianist*

Sunday Evening, February 16, 1997
at Seven O'clock
West Building, West Garden Court

Admission Free

PROGRAM

Ludwig van Beethoven
(1770-1827)

Sonata No. 28 in A Major
Opus 101 (1816)

Allegro ma non troppo
Vivace alla marcia
Adagio ma non troppo con affetto
Allegro

Frédéric Chopin
(1810-1849)

Scherzo No. 2 in B-flat Minor
Opus 31 (1837)

INTERMISSION

Chopin

Sonata No. 3 in B Minor
Opus 58 (1845)

Allegro maestoso
Scherzo: Molto vivace
Largo
Finale: Presto non tanto

Italian pianist FABIO BIDINI made his North American debut in 1993, performing Beethoven's *Fantasy for Piano, Chorus, and Orchestra* with Yoel Levy and the Atlanta Symphony. Since then, Mr. Bidini has become a popular soloist with American Orchestras, with invitations including a re-engagement with the Atlanta Symphony and performances with the Dallas, St. Louis, and New World Symphonies. These American successes have come in the wake of highly acclaimed concerto appearances in Europe with, among others, the

National Philharmonic of Warsaw, the Orchestra Philharmonia Italiana, the International Chamber Ensemble, and the Bournemouth Sinfonietta. In the United Kingdom, he has appeared with both the London Symphony and Philharmonia Orchestras.

Fabio Bidini's recital activity has taken him to Lincoln Center, the Frick Collection, and the Tilles Center for the Performing Arts on Long Island, as well as to such far-flung North and Central American venues as Mexico City and Juneau, Alaska. In Europe, his artistry is known to audiences in Italy, Germany, the United Kingdom, and Poland. He has also toured South Africa in recital and with orchestra, performing de Falla's *Nights in the Gardens of Spain*. A graduate of the Conservatorio Santa Cecilia in Rome, Mr. Bidini is a native of Arezzo, Italy, where he and his wife continue to make their home. Fabio Bidini is a Steinway Artist and appears at the National Gallery by arrangement with Arts Management Group, Inc., of New York City.

In programming the *Sonata in A Major, Opus 101*, Mr. Bidini brings to the Gallery a Beethoven sonata which has not been heard in this venue since 1961, when it was performed in recital by George Walker. Beethoven dedicated the sonata to Dorothea Ertmann, an accomplished pianist who was one of his pupils in 1816. The music ranges freely, with a seeming disregard for any standard forms. The first movement is one of Beethoven's shortest (it fills only two pages,) while the second replaces the usual *scherzo* with a march. The final movement introduces a fugue in its development section, which was also a structural innovation at Beethoven's time. As subsequent composers looked to Beethoven as an example, this practice became more and more common, and eventually became a hallmark of grand sonatas in the nineteenth century.

Chopin totally redefined the *scherzo*, which until his time was a short, jovial movement within a longer work. He composed four complete and independent compositions with this title, each of which has grand proportions and runs the full gamut of emotions. He also ignored the original meaning of the Italian word ("joke,") creating considerable confusion for his audiences, who expected something lighthearted when a composer came up with a *scherzo*. The *Scherzo No. 2 in B-flat Minor* is anything but humorous. It is best described as an epic poem in music, presenting powerful contrasts as it moves from charming lyrical passages to brilliant flights of imagination.