

a subsection marked *agitato* (agitated). The strange harmonic language of this subsection would come across as meaningless dissonance were it not for the change of tempo. The *molto più lento* section (B), with its melody based on the Polish carol, *Sleep, Baby Jesus*, is in the sumptuous key of B major. Its tonal fabric is a diverting paradigm. The section ends with two chords, unmistakable reminders of the beginning of the work, which herald the obligatory recall of section (A). A scintillating coda, characterized by Huneker as "an electrifying cross-country ride," closes the work.

The most familiar of the four scherzos is *No. 2 in B-flat Minor, Op. 31 (Presto)*. Heard frequently in concert, its popularity has been passed on from generation to generation by teachers, students, and the general public. Written when Chopin was thirty-one years old, it is a work of enduring grandeur. Schumann spoke of it as "so tender, so bold, [and] as full of love as of scorn." The opening segment (A) features an extravagant array of thematic material, brimming with ideas of striking originality. Particularly noteworthy is the use of silence as a dramatic device. The trio section (B) unveils a song of unsurpassed beauty, one of Chopin's most sensuous melodies. The opening material (A) returns and leads to a dynamic coda of resounding brilliance.

Written during Chopin's stay at Majorca, *Scherzo No. 3 in C-sharp Minor, Op. 39 (Presto con fuoco)*, is the most inspiring and poignant of the four. Shadowy and reflective, this scherzo reveals Chopin, the artisan. Bold, adventurous harmonies and the extension of the tripartite form from ABA to ABABA, as practiced also by Beethoven, make the work at once virile and personal. It is enhanced at the outset with prolonged unbridled octaves, after which the first of two contrasting sections simmers in a fitful display of agitation. The second contrasting section (B), marked *Meno mosso*, is in D-flat major. It contains chorale figures that are cleverly contrived and judiciously placed, followed immediately by a cascade of vibrant arpeggios that luxuriate in delectable harmonies. After the third and final return of the first section (A), a demoniac coda closes the work in the bright key of C-sharp major.

The *Scherzo No. 4 in E Major, Op. 54*, has been the favorite of many pianists, including Saint-Saëns, who claimed he loved it more than any other work by Chopin. Set in the key of E major, this scherzo is sunnier in mood than the others. It contains some of Chopin's most fortuitous ideas, cultivated with his unique ability to use the keyboard as a chromatic paintbrush.

Composed in 1841, Chopin's *F Minor Fantasy, Op. 49*, stands alongside the fantasies of Mozart, Beethoven, and Schubert in importance and historical significance. Huneker declares: "Its melodies, though restless and melancholy, are of surpassing nobility and dramatic grandeur...It is [Chopin's] largest canvas...The virtuoso makes way for the poet...The interest is not relaxed until the final bar. This large-scale work approaches Beethoven in its unity, formal rectitude, and economy of thematic material. I am loath to believe that the echo of its magical music will ever fall upon unheeding ears."

Although they do not represent the "big guns" in his arsenal of works, Chopin's waltzes embody the charm and sophistication inherent in his musical expression. The waltzes take the ABA format that is common to Chopin's mazurkas, etudes, nocturnes, and polonaises. He apparently intended his early waltzes as music for dancing, as well as for listening. John Gillespie (*Five Centuries of Keyboard Music*) writes: "In the early waltzes, titled *Valses brillantes*, Chopin reminisces about souvenirs of a ball: resplendent costumes, sparkling illumination, and graceful dancers. Not long after, however, Chopin stylized his waltz form to the 'salon' waltz, his special creation." The waltzes selected by Juana Zayas provide an excellent example of Chopin's borrowing and stylization of an established form. As such, they are sine qua non to a complete understanding of the composer and his works.

Program notes by Elmer Booze

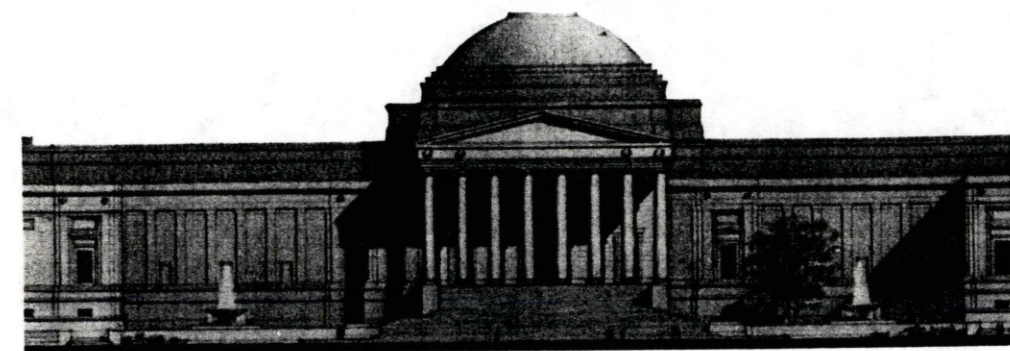
*Concerts until June 25, 2000
(Close of the 1999-2000 Concert Season)*

June 18	National Gallery Chamber Players String Quartet	Rossini Bartok Mendelssohn	<i>Movements from String Sonatas 1 & 2 String Quartet No. 1 String Quartet No. 2</i>
June 25	Norman Krieger, pianist	Beethoven Chopin Bach Prokofiev	<i>Sonata, Op. 31/2 Etudes, Opp. 10 & 25 Partita, BWV 826 Sonata No. 6</i>

The Fifty-eighth Season of

THE WILLIAM NELSON CROMWELL and
F. LAMMOT BELIN CONCERTS

National Gallery of Art



2352d Concert

JUANA ZAYAS, pianist

Sunday Evening, 11 June 2000
Seven O'clock
West Building, West Garden Court

Admission free

PROGRAM

Music of Frédéric Chopin (1810-1849)

Four Scherzos

- Opus 20, in B Minor (Presto con fuoco)
- Opus 31, in B-flat Minor (Presto)
- Opus 39, in C-sharp Minor (Presto con fuoco)
- Opus 54, in E Major (Presto)

INTERMISSION

Fantasy in F Minor, Op. 49

Seven Waltzes

- Op. 34, No. 1, in A-flat Major (Vivace)
- Op. 69, No. 1, in A-flat Major (Lento)
- Op. 34, No. 3, in F Major (Vivace)
- Op. 34, No. 2, in A Minor (Lento)
- Op. 64, No. 2, in C-sharp Minor (Tempo giusto)
- Op. 70, No. 1, in G-flat Major (Molto vivace)
- Opus posthumous, in E Minor (Vivace)

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.

Selections from concerts at the Gallery can be heard on the second Sunday of each month at 9:00 p.m. on WGMS, 103.5 FM.

Declaring Juana Zayas' recording of the complete Chopin *Etudes* the "compelling first choice of the century," the *International Piano Quarterly* joined the ranks of the many journalists and newspaper critics who have praised her mastery of the piano works of Frédéric Chopin. Harold Schonberg called her "a Chopinist to the manner born," and cited her "very personal but never overdone kind of romanticism that looks back to the great pianists of a previous age."

First tutored in piano by her mother, Zayas gave her first solo recital at the age of seven, performing works by Beethoven, Handel, and Chopin. After completing piano studies at the Peyrellade Conservatory in Havana, Cuba, and the Conservatoire National Supérieur de Musique in Paris, she came to the United States, undertaking further study under Adele Marcus, David Bar-Illan, and Josef Raieff. Her first prizes in piano and chamber music at the Paris Conservatory were followed by prizes at the Geneva, Switzerland, International Competition and the Latin-American Teresa Carreño Competition in Caracas, Venezuela.

Juana Zayas will present the opening recital at the 2000 Newport Music Festival in Newport, Rhode Island, and will perform all twenty-seven Chopin *Etudes* at the next World Piano Congress in Las Vegas, Nevada. Her recordings have been released on compact disc by Music & Arts Programs of America and Albany Records. Details of her discography are available on her website: www.juanazayas.com. She appears at the National Gallery by arrangement with Henri Fromageot, Artists' Representative, of Highland Mills, New York.

Of the six scherzos Chopin wrote for the piano, the four that are included in tonight's program were published separately, while the remaining two appear in his *Piano Sonatas, Opp. 35* and *58*. Although Chopin did not invent the scherzo, he revamped it as an art form with his unique powers of originality and musical delicacy. The minuet-with-trio form used by his predecessors, Haydn, Beethoven, and Schubert, was merely a starting point for Chopin, who created a genre that bears but a marginal resemblance to its prototype. A common bond exists between the minuet and the new scherzo, however, in the use of triple meter and the tripartite format (ABA) with a contrasting middle section. Chopin's scherzos ushered in a unique musical voice and were a fresh innovation in the early romantic period. Although the title is derived from the Italian word for joke, Chopin's scherzos are serious evocations wrapped in myriad moods.

Scherzo No. 1 in B Minor, Op. 20 (Presto con fuoco), is the most sardonic and hysterical of the four. The two thunderous chords with which it opens signal the onslaught of a reckless, breathless plunge that music writer James Huneker (1857-1921) describes as "Chopin throwing himself to the very winds of remorse." The *Presto con fuoco* opening of the first section (A) gives way to