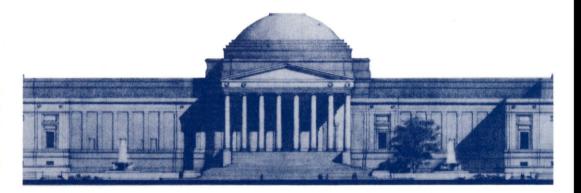
THE WILLIAM NELSON CROMWELL and F. LAMMOT BELIN CONCERTS

at the

National Gallery of Art



2094th Concert

LOUIS LORTIE, pianist

Sunday Evening, June 27, 1993 at Seven O'clock West Building, West Garden Court

Concerts at the National Gallery will resume on October 3, 1993, with a concert by the National Gallery Orchestra, George Manos, Conductor.

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 is not allowed.

Eight of the concerts from the Gallery's 1992–1993 season will be rebroadcast on radio station WETA, 90.9 FM, in the context of the program "Music from Washington". The concerts will be aired each Friday in August and September at 9:00 p.m.

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

All Gallery concerts are open to the public free of charge.

PROGRAM

Ludwig van Beethoven (1770–1827)

Sonata in C Major, Op. 53 ("Waldstein") (1803–1804)

Allegro con brio Introduzione: Adagio molto Rondo: Allegretto ben moderato — Prestissimo

INTERMISSION

Frédéric Chopin (1810–1849)

Twenty-Four Preludes, Op. 28 (1836–39)

| No. 1 in C Major | No. 13 in F-sharp Major |
|-------------------------|-------------------------|
| No. 2 in A Minor | No. 14 in E-flat Minor |
| No. 3 in G Major | No. 15 in D-flat Major |
| No. 4 in E Minor | No. 16 in B-flat Minor |
| No. 5 in D Major | No. 17 in A-flat Major |
| No. 6 in B Minor | No. 18 in F Minor |
| No. 7 in A Major | No. 19 in E-flat Major |
| No. 8 in F-sharp Minor | No. 20 in C Minor |
| No. 9 in E Major | No. 21 in B-flat Major |
| No. 10 in C-sharp Minor | No. 22 in G Minor |
| No. 11 in B Major | No. 23 in F Major |
| No. 12 in G-sharp Minor | No. 24 in D Minor |

Mr. Lortie's appearance at the National Gallery is presented in cooperation with the Embassy of Canada. LOUIS LORTIE was born in Quebec and made his debut with *l'Orchestre Symphonique de Montreal* at age 13. By the age of 16, he was already winning awards, including first prizes in the Canadian Music and the CBC National Competitions. Since that time he has toured extensively throughout Europe, North America, and the Orient, appearing with such world famous orchestras as the Royal Concertgebouw, the London, Boston, and Montreal Symphonies, the Rotterdam Philharmonic, and the Cleveland and Philadelphia Orchestras. Mr. Lortie has participated in festivals such as New York's "Mostly Mozart," Tanglewood, Bergamo (Italy), La Roque d'Antheron (France), and Henley (U.K.).

Beethoven's *Sonata in C Major*, *Op. 53* is acknowledged as one of his masterpieces and presents a wide range of technique and a well-developed style. It was a progressive work for its time, presenting the sonata in just two movements, the second of which has a slow introduction which is sometimes mistakenly identified as a separate slow movement. The work is dedicated to one of Beethoven's earliest patrons, Count Ferdinand Ernst von Waldstein. Other than his association with the composer, the Count led a relatively uneventful life, and his name would probably have been forgotten by now. He spent the rest of his inherited wealth unwisely and died penniless in 1823.

Chopin's *Twenty-Four Preludes, Opus 28* are remarkable for their broad range of sounds. They include everything from a simple chord study to expressive, powerful pieces requiring a great deal of dexterity from the performer. Within this collection, Chopin moves among all of the major and minor keys, following a model established more than one hundred years before by Johann Sebastian Bach in his *Well-Tempered Clavier*. Whereas Bach's preludes were linked with fugues, each of Chopin's preludes is conceived to stand alone. They are usually presented in recital in a group of three or four, but there is a special excitement and satisfaction in hearing them all, one after another.

- notes by Donald R. Pocock