Always the master of subtle modulations, Beethoven once again accomplishes a master stroke in his evolution of the second theme in A-flat major out of the first in C minor. His total freedom is again demonstrated in his choice of material and mood for the final movement, which he may have sensed would be his last statement for the piano as a solo instrument. There is no bravura, no grand fugue, but rather a disarmingly simple theme and its variations. The peaceful, song-like character of the theme is retained throughout the five variations, which, rather than presenting diversity of mood as one might expect, amplify and fulfill the myriad implications of the theme.

Liszt's *Hungarian Rhapsodies* are the works for which he is best known by the general public, thanks to the orchestral transcriptions of them, which were done by Liszt himself and by the Polish conductor and composer Franz Doppler. They are marked by sudden and extreme changes of tempo, corresponding to the same feature in Hungarian folk dancing (*lassu* and *friss.*)

CONCERTS AT THE NATIONAL GALLERY OF ART

NOVEMBER 1994

6 National Gallery Orchestra George Manos, Conductor Brahms: *Tragic Overture* Grieg: *Lyric Suite* Prokofiev: *Romeo and Juliet Suite No. 2*

- 13 The Mientka Duo Kathryn Mientka, *piano* Tim Mientka, *cello*
- Music for cello and piano by Barber, MacDowell, Copland, and other American composers
- 20 Tzimon Barto, *pianist*

Haydn: Sonata No 53 in E Minor Schubert: 3 Moments musicaux Liszt: Six Paganini Etudes Chopin: Nocturne, Op 27, No. 1 Sonata in B Minor Picker: Old and Lost Rivers

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-third Season of

THE WILLIAM NELSON CROMWELL and F. LAMMOT BELIN CONCERTS

at the

National Gallery of Art



2134th Concert

MISHA DICHTER, pianist

Sunday Evening, October 30, 1994 at Seven O'clock West Building, East Garden Court Admission free

PROGRAM

Ludwig van Beethoven (1770-1827)

Sonata No. 18 in E-flat Major Opus 31, No. 3 (1802)

Allegro Scherzo: Allegretto vivace Menuetto: Moderato e grazioso Presto con fuoco

Sonata No. 32 in C Minor Opus 111 (1821-22)

Maestoso; allegro con brio ed appassionato Arietta con variazioni: Adagio molto semplice e cantabile

INTERMISSION

Franz Liszt (1811-1886) Hungarian Rhapsodies

No. 11 in A Minor No. 3 in B-flat Major No. 15 in A Minor ("Rákóczy March")

The Steinway concert grand piano is a gift from The Circle of the National Gallery of Art and the Esther Simon Charitable Trust Now in the third decade of a highly distinguished international career, MISHA DICHTER has established himself as one of the foremost musicians of our time. Renowned for his powerful musical vision and his keyboard mastery in the grand virtuoso tradition, Mr. Dichter performs music ranging from Mozart through Stravinsky for delighted audiences around the world. An active chamber musician, he has collaborated with most of the world's leading string quartets and performs regularly in duo-recital with his wife, Cipa Dichter. He receives frequent invitations to appear at music festivals, including the Caramoor Festival, Lincoln Center's Mostly Mozart Festival, Ravinia, and the Aspen Festival, where his concerts have been a regular feature since 1973.

Born in 1945 in Shanghai of Polish parents, Misha Dichter came to the United States with his family at the age of two and spent his childhood in Los Angeles. He was a pupil of Aube Tzerko, Artur Schnabel, and Rosina Lhevinne at the Juilliard School of Music. At the age of twenty-one, he scored a stunning triumph at the Tchaikovsky Competition in Moscow, and his career was under way. Misha Dichter's many and varied activities, which include an avid interest in tennis and jogging, have been the subject of a European television documentary, and his drawings have been exhibited in New York art galleries. A Steinway artist, Mr. Dichter records for Philips Records and appears at the National Gallery by arrangement with Columbia Artists Management, Inc. of New York City.

Beethoven's three sonatas that comprise *Opus 31* are now recognized as the first works of his second period of creative activity, in which he moved into new realms of creative experimentation, while still producing works that fit the parameters of established traditional forms. In the third sonata of this group, with which Mr. Dichter begins his program, there are four movements instead of the customary three, and there is no slow movement, *per se.* Beethoven also uses the same basic rhythmic formula in all of the principal themes, a unifying detail which he never allows to become pedantic or even readily noticeable. The staccato trills in both the first movement and the *Scherzo* indicate that Beethoven may have had access for the first time to a mechanically advanced piano as he worked on this sonata.

The *C Minor Sonata*, Beethoven's last, is a testimony to the absolute freedom from the limitations of form which he had achieved by that time in his life. The two movements appear at first examination to be unrelated, yet they in fact augment and complement each other in ways that only Beethoven's genius could project. A brief introduction starts off the first movement, which soon reveals itself as a brilliant and passionate *Allegro*.