long, strummed chordal introduction, which seems to come from nowhere, but actually contains the first theme. There are also sudden shifts in mood, where a passage of obvious agitation and fitfulness is abruptly interrupted by a moment of respite. The long and somber slow introduction to the final rondo is actually a substitute for the originally planned slow movement, Andante favori, which Beethoven withdrew from this sonata and published separately.

Completed and published in 1839, the twenty-four *Preludes*, Ópus 28 are the product of Chopin's creative outpouring during the first three years of his stay in Majorca with the famous novelist Aurore Dupin, whose works in English were published under the pseudonym George Sand. Chopin's inspiration for his preludes was the Well-Tempered Clavier of J.S. Bach, which he held in high esteem and loved to play. The scope of this project gave Chopin complete freedom to express his unique style and melodic gift, delving into every emotion and exploring every aspect of piano technique known to him.

-Program notes by Elmer Booze

Concerts at The National Gallery of Art Under the Direction of George Manos

March 1998

22 Mark Kosower, cellist Jee-Won Oh, pianist

Brahms:

Sonata in D Major

Francoeur: Freund:

Sonata in E Major

Epic for Solo Cello

29 Jeffrey Multer, violinist James Tocco, pianist

Corigliano:

Sonata for Violin

and Piano

Schumann: Mozart:

Sonata in D Minor

Sonata, K. 481

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 pm.

The Fifty-sixth Season of

THE WILLIAM NELSON CROMWELL and E LAMMOT BELIN CONCERTS

National Gallery of Art



2263d Concert

PAUL BADURA-SKODA, pianist

Sunday Evening, March 15, 1998 at Seven O'Clock West Building, West Garden Court

Admission Free

PROGRAM

Wolfgang Amadeus Mozart Fantasy in C Minor, K. 475 (1756-1791)(1785)

Ludwig van Beethoven Sonata No.21 in C Major ("Waldstein") Opus 53 (1803–1804) (1770-1827)

> Allegro con brio Adagio molto; Rondo: Allegretto ben moderato

INTERMISSION

Frédéric Chopin (1810–1849)	Twenty-four Preludes, Opus 28 (1836–1839)
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	

PAUL BADURA-SKODA's unusual musical talent was discovered very early and encouraged by his family and teachers in Vienna. In 1945 he entered the Vienna Conservatory and two years later won first prize in the Austrian Music Competition, which was a scholarship for Edwin Fischer's master classes in Lucerne, Switzerland. Within a few years, Badura-Skoda be-

came Fischer's assistant and, after Fischer's death, carried on the master classes in Vienna, Salzburg, Edinburgh, and Siena. Continuing the classes up to the present day, Badura-Skoda keeps close contact with young artists and devotes a good deal of his time and enthusiasm to the strenuous process of adjudicating important piano contests. He has become a regular and celebrated guest at the most important music festivals in the world. The conductors under whom he has performed are legendary and include: Wilhelm Furtwängler, Joseph Krips, Karl Böhm, George Szell, and Sir Georg Solti. In the Beethoven bicentenary year (1970), in partnership with Jörg Demus, Badura-Skoda played and commented on all of the composer's piano sonatas for West German Television. Performances of Beethoven cycles followed in Mexico, Chicago, Paris, Vienna, and Barcelona. In the Mozart bicentenary year (1991), Badura-Skoda played the complete sonatas of that composer in a series of four evenings, which he performed in Germany, Spain, France, Japan, Canada, and the United States. Having an enormous repertoire, ranging from baroque to modern music, he has recorded more than two hundred long-playing records and dozens of compact discs, including complete cycles of piano sonatas of Mozart, Beethoven, and Schubert. In 1993 the French government bestowed upon him one of its highest medals of honor, naming him a Chevalier de la Légion d'honneur.

In his Fantasia in C Minor, K. 475, Mozart gives us an excellent example of his extraordinary powers of improvisation, beginning with the languishing mood and inordinately daring modulations of the introductory Adagio. In keeping with performance practices of the time, Mozart would often maintain such a piece as concert repertoire for a period of years before writing it down, improvising it to a greater or lesser extent at each performance. It is interesting to note that this work and the sonata that was published with it (K. 457, also in C minor) were produced after a period of six years in which Mozart published no sonatas for the piano. It is assumed that he was able to improvise all of the solo programs he was called upon to play during those years, to the full satisfaction of his audiences.

Beethoven's Sonata No. 21 in C Major, Opus 53 was dedicated to Count Ferdinand von Waldstein, an amateur musician who was one of his benefactors. Waldstein's gifts to the composer included a new pianoforte, on which the two played duets. A remarkable work, this sonata boasts a completely new language, starting with the