manuscripts he had withheld from publication. Always painstaking in the process of composition and hypercritical of his own works, he was afraid some work might survive him that would be less than his best. Fortunately for posterity, there were some Chopin manuscripts that did not go up in smoke in their creator's fireplace, among them the *Nocturne in C-sharp Minor*.

The *Ballades* are Chopin's largest single-movement works, presenting a series of contrasting moods, much as would a good storyteller. *Ballade No. 3* has as its inspiration the story of the water sprite Ondine, sister to the Lorelei, who leaves her home among the immortals at the bottom of a lake to live with a mortal with whom she has fallen in love. Chopin uses a contrast of range in the first theme to suggest the feminine and masculine qualities of the sprite and her lover, and a descending chromatic scale to suggest her act of revenge for his having betrayed her (She lures him into the lake and he drowns.) But Chopin allows tranquility, rather than tragedy, to have the last word, perhaps suggesting the return of quiet waters after the tumult.

Chopin's *Sonata in B-flat Minor* presents a full range of musical emotion, from the passion of the first movement and the beginning of the *Scherzo* to the grief of the famous funeral march that is its third movement. Tenderness is sublimely expressed in the trio of that march, while the final movement, a *Presto*, can be seen as an expression of the numbing of all feeling. Here the composer has virtually eschewed all harmony, allowing the two hands to proceed in octaves much of the time. Chopin said about this movement: "The two hands chatter together in unison."

The Steinway concert grand piano is a gift from The Circle of the National Gallery of Art and the Esther Simon Charitable Trust

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



2149th Concert

PAUL BADURA-SKODA, pianist

Sunday Evening, February 26, 1995 at Seven O'clock West Building, East Garden Court

Admission free

PROGRAM

Robert Schumann (1810-1856)

Kinderszenen (Scenes from Childhood) Opus 15 (1838)

Von fremden Ländern und Menschen
(Of Foreign Lands and Peoples)
Kuriose Geschichte (A Strange Story)
Hasche-Mann (A Game of Tag)
Bittendes Kind (The Pleading Child)
Glückes genug (Good Luck A-plenty)
Wichtige Begebenheit (An Important Event)
Träumerei (Dreams)
Am Camin (At the Hearth)
Ritter vom Steckenpferd (Sir Hobbyhorse)
Fast zu ernst (Almost Too Serious)
Fürchtenmachen (Scary Games)
Kind im Einschlummern (The Child Falls Asleep)
Der Dichter spricht (The Poet Speaks)

Schumann

Études symphoniques, Opus 13

INTERMISSION

Frédéric Chopin (1810-1849)

Nocturne in C-sharp Minor, Opus Posthumous (1830)

Ballade No. 3 in A-flat Major, Opus 47 (1840-41)

Sonata in B-flat Minor, Opus 35 (1839)

Grave; Agitato Scherzo Marche funèbre Presto PAUL BADURA-SKODA has long been a symbol of the cultivation of the highest art of the piano, especially that of the Viennese classical period. The holder of the prestigious *Bösendorfer Ring*, he is a celebrated guest at major international music festivals. In the course of his long career, he has collaborated with such conductors as Wilhelm Furtwängler, Hans Knappertsbusch, Herbert von Karajan, George Szell, Karl Böhm, and Sir Georg Solti. He has undertaken numerous world tours as both conductor and performer, and his creative output includes not only recordings, but also compositions and a book on the interpretation of the keyboard music of J. S. Bach.

Mr. Badura-Skoda has been a true pioneer in proposing and practicing the use of period instruments in the performance of the music of earlier eras. His profound knowledge of instruments of the eighteenth and nineteenth centuries has given him the ability to extract from modern instruments a quality of sound which never fails to surprise audiences and critics alike. His recordings number well over two hundred and include complete cycles of the piano sonatas of Schubert, Mozart, and Beethoven.

At the beginning of the year 1838, Robert Schumann was sure he could never persuade Clara Wieck to marry him and was despondent to the point of contemplating suicide. By February, however, encouraged by some letters indicating that Clara was warming to the idea, he was hard at work on some of the most buoyant music he ever wrote, including the *Kinderszenen*, *Opus 15*. The technical difficulty of these pieces makes it clear that Schumann did not intend them as pieces for children to play (Those were to come later, in his *Album for the Young, Opus 68*.) He alluded to their purpose in two of his letters, referring to them as "souvenirs for those who have grown up," and again as "for little children by a big child."

Schumann's Études symphoniques are among the monuments of nineteenth century music in theme and variation form. Although the theme is quite simple, the variations are impressive, both in their massive sound and in their structure, which is architectural in concept. Some of the Études range so expansively across the keyboard that the theme is completely disguised, but all fit together to form a unified composition.

The few works of Chopin that have been published posthumously exist only because the whereabouts of every copy were not known to him in the last two years of his life. When Chopin sensed that his health would soon fail him altogether, he set about to destroy all the