

Chopin's grand concept for both the *polonaise* and the *mazurka* appeared after 1838, the fateful year in which he fell in love with Aurore Dudevant (George Sand). Due in no small measure to her inspiration, all of his creative activity reached new heights of passion and imagination, resulting in a new definition of each of the genres in which he composed. The *polonaises* that Chopin composed before 1838 were short dances of a single mood and character, while the example selected by Mr. Wallisch for this program is an extended outpouring of patriotic emotion, presenting several moods in the course of a single piece of music.

The *Sonata in B-flat Minor* also 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 virtually eschews all harmony, allowing the two hands to proceed in octaves most of the time.

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

January 1998

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| 4  | National Gallery Orchestra<br>George Manos, <i>conductor</i>              | Gala Viennese New<br>Year concert  |
| 11 | The Pèlerinage Duo<br>Jerry Wong and Shi-yu<br>Cheng, <i>duo-pianists</i> | Rachmaninoff: <i>Suite No. 2</i><br>Schubert: <i>Fantasia in F Minor</i><br>Stravinsky: <i>Sonata</i><br>Milhaud: <i>Scaramouche</i> |
| 18 | Håkan Hagegård, <i>baritone</i><br>Warren Jones, <i>pianist</i>           | Songs by Brahms, Schubert,<br>Ravel, and Sibelius  |

*Throughout the month of December, highlights from the Gallery's 1996-1997 concert season can be heard on "Music from Washington," broadcast on Wednesdays at 9:00 pm on WETA, 90.9 FM.*

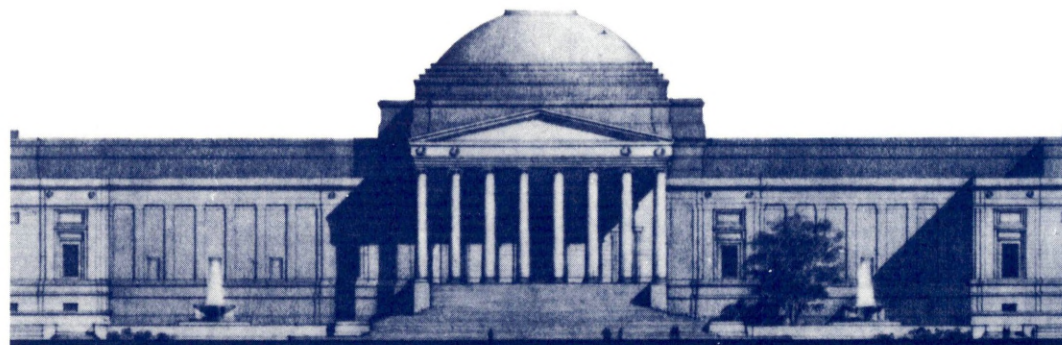
*The use of cameras or recording equipment during the performance is not allowed.*

*For the convenience of concertgoers the Garden Café remains open until 6:30 pm.*

*The Fifty-sixth Season of*

THE WILLIAM NELSON CROMWELL and  
F. LAMMOT BELIN CONCERTS

National Gallery of Art



*2252nd Concert*

GOTTLIEB WALLISCH, *pianist*

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Sunday Evening, December 28, 1997  
at Seven O'Clock  
West Building, West Garden Court

*Admission Free*



PROGRAM

Domenico Scarlatti  
(1685–1757)

Sonata in D Major, L. 15

Sonata in E Major, L. 23

Sonata in A Major, L. 391

Ludwig van Beethoven  
(1770–1827)

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

Allegro  
Scherzo  
Menuetto  
Presto con fuoco

Claude Debussy  
(1862–1918)

Estampes  
(1903)

Pagodes  
Soirée dans Grenade  
Jardins sous la pluie

INTERMISSION

Frédéric Chopin  
(1810–1849)

Polonaise in F-sharp Minor  
Opus 44 (1840–41)

Mazurka in C-sharp Minor  
Opus 30, No. 4, (1836–37)

Piano Sonata No. 2 in B-flat Minor  
Opus 35 (1840)

Grave; doppio movimento  
Scherzo: Presto ma non troppo  
Marche funèbre: Lento  
Finale: Presto

GOTTLIEB WALLISCH was born in Vienna, Austria in 1978. He was admitted at the age of six to that city's University of Music and Performing Arts, where he studied with Elisabeth Dvorak-Weisshaar. At the age of sixteen, he became the only pianist ever to win all four of the highest prizes in the University of Illinois' International Piano Competition. In 1996 he won first prize at the International Elena-Rombro-Stepanov Piano Competition of the Vienna University of Music, being the youngest of all the contestants. Mr. Wallisch has performed extensively in Austria and toured Japan in 1993 and the Middle East in 1994 and 1995. He undertook his first United States concert tour in the 1996–1997 season, and since then has toured Switzerland, Germany, and Hungary as soloist with the Slovak Sinfonietta. He has also participated in various radio and television productions and has recorded two CDs on the *Musica classica* label.

Domenico Scarlatti came from a long line of musicians in a prolific family. His father, Alessandro Scarlatti, was a prominent operatic composer in Naples during the late seventeenth century. Domenico was pushed to write operas and to conform to an older musical style by his father, who insisted on controlling his son's career. The elder Scarlatti lived longer than anyone expected, and Domenico was finally obliged, at the age of thirty-two, to have a legal document issued enforcing his independence from his father. This left him free to publish works for the harpsichord, a genre in which he was extremely talented. His more than 500 single-movement keyboard sonatas are unique in the Baroque repertoire, on account of the wide range of their coloristic effects, harmonies, and modulations, some of which sound audacious even to modern ears.

Beethoven's *Sonatas, Opus 31* are the first in what has come to be recognized as his "second period." Stretching from 1802 to 1817, this period is marked by the presence of experimentation in every work. In the case of *Opus 31, No. 3*, there is evidence that Beethoven had access to pianos with improved action, as one finds staccato trills for the first time in his sonatas. The presence of four movements in a sonata is in itself a departure from tradition, and the fact that none of the four is a slow movement was a shock for Beethoven's audiences.

Claude Debussy was one of the first composers to break the romantic mold and write in an altogether new style. He was also one of the first European composers to listen seriously to music of the Middle and Far East and borrow elements from it for his own work. The first of the *Estampes, Pagodes* (Pagodas), is based on a pentatonic scale of Southeast Asian origin.