

The use of cameras or recording equipment during the performance is not allowed. Please be sure that cell phones, pagers, and other electronic devices are turned off.

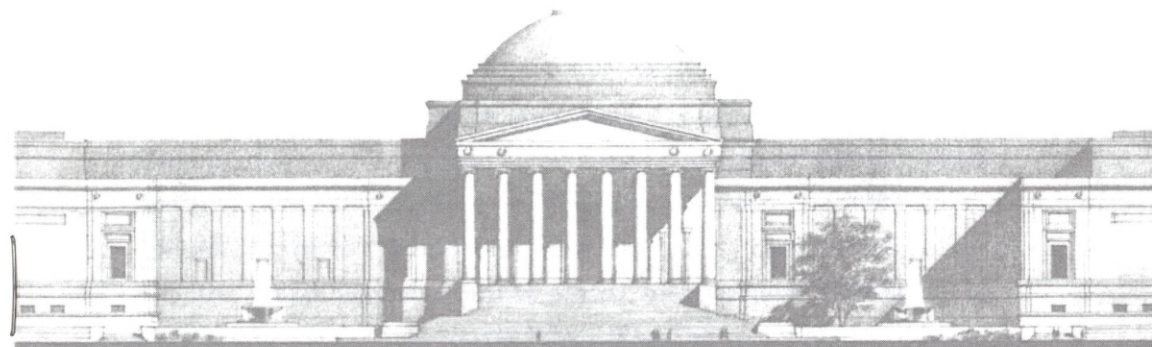
Please note that late entry or reentry of the West Building after 6:30 pm is not permitted.

For the convenience of concertgoers, the Garden Café remains open for light refreshments until 6:00 pm on Sundays.

Music Department
National Gallery of Art
Sixth Street and Constitution Avenue NW
Washington, DC

www.nga.gov

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The Seventy-first Season of
The William Nelson Cromwell and F. Lamot Belin
Concerts

National Gallery of Art
2,944th Concert

National Gallery of Art Orchestra
Paul Badura-Skoda, pianist and conductor

May 5, 2013
Sunday, 6:30 pm
West Building, West Garden Court

Admission free

Program

Music by Wolfgang Amadeus Mozart (1756–1791)

Piano Concerto no. 12 in A Major, K. 414 (1782)

Allegro
Andante
Allegretto

Sonata in C Minor, K. 457 (1784)

Molto allegro
Adagio
Allegro assai

Piano Concerto in E-flat Major, K. 271 (“Jeunehomme”) (1777)

Allegro
Andantino
Rondo: Presto

This concert is the fifth in a series of chamber music concerts made possible by support from the Gottesman Fund in memory of Milton M. Gottesman.

This concert is also presented in collaboration with the Delegation of the European Union to the United States.

The Musician

PAUL BADURA-SKODA

Born in 1927 in Vienna, Paul Badura-Skoda received his primary training from pianists Viola Thern and Otto Schulhof, with additional study under Edwin Fischer in Switzerland. In 1948 Badura-Skoda graduated from the Conservatory of the City of Vienna with the highest distinctions in both piano and conducting. Before a year had passed, both Wilhelm Furtwängler and Herbert von Karajan had engaged the still-unknown young pianist as soloist for their concerts in Vienna. In 1950 he substituted for the ailing Edwin Fischer at the Salzburg Festival on short notice, immediately becoming an international celebrity. Yet perhaps his longest-lasting success was due to his early recordings, which brought him worldwide recognition. By the time he played his first recital in New York in 1950, he was drawing standing-room-only crowds of music lovers who had heard his recordings and were eager to hear him in person. At the same time, his career as a conductor was growing. In 1956 he conducted the Vienna Symphony Orchestra’s chamber ensemble in a successful tour through Italy, followed by concerts and recordings in Vienna.

Badura-Skoda undertook his first tour of Japan in 1959 and his first tour of the Soviet Union in 1964. The first Western pianist to perform in China after the end of the Cultural Revolution, he has also played in Egypt, Kenya, South Africa, and Tanzania. He was a prime celebrant of the Beethoven bicentennial year in 1970—performing all of the composer’s thirty-two sonatas in Berlin, Chicago, London, Paris, Vienna, and many other cultural capitals. In 1991, to mark the 200th anniversary of Mozart’s death, Badura-Skoda played 140 all-Mozart concerts throughout the world, including a recital at the National Gallery of Art.

The only pianist to have recorded the complete sonatas of Beethoven, Mozart, and Schubert on both modern as well as period pianos, Badura-Skoda has authored numerous articles that reflect his search for truth in music and life and his endeavor to understand the composer’s intentions and to correct widespread errors in performance and musical publications. He particularly enjoys conducting youth orchestras, inspiring them through their love of music to help create a better world.

NATIONAL GALLERY OF ART ORCHESTRA

Founded in 1943, the National Gallery of Art Orchestra initially consisted of approximately twenty-five players drawn from the National Symphony Orchestra. Gradually growing in numbers, the Gallery orchestra eventually reached the size and status of a large chamber orchestra. The ensemble has undertaken the full range of chamber and symphonic repertoire and has frequently presented first performances of works by American composers, most notably the 1953 premiere of Charles Ives' *Symphony no. 1* under the direction of Richard Bales; the 1990 premiere of Daniel Pinkham's *Symphony no. 4* under George Manos; and the 2007 premiere of John Musto's *Later the Same Evening: An opera inspired by five paintings of Edward Hopper*, under guest conductor Glen Cortese. Other guest conductors who have appeared with the orchestra in recent years include Bjarte Engeset, Philippe Entremont, Vladimir Lande, George Mester, Otto-Werner Mueller, and José Serebrier.

Program Notes

Tonight's concert continues a groundbreaking series generated by the Delegation of the European Union to the United States in collaboration with the National Gallery of Art and the Katzen Arts Center at American University, the Kennedy Center, and the Phillips Collection. Dubbing the month of May as "The European Month of Culture," the Delegation will present twenty-nine concerts in the above-mentioned venues that represent all twenty-seven countries in the European Union. With its Austrian guest conductor and all-Mozart program, this concert represents Austria, a charter member of the European Union. The next concert of the series also takes place at the Gallery: representing the Federal Republic of Germany, Capella de la Torre will present a program of Renaissance music in honor of the exhibition *Albrecht Dürer, Master Drawings, Watercolors, and Prints from the Albertina*. Performances take place tomorrow, May 6, at 12, 2, and 4 pm on the East Building Mezzanine.

The *A-major Piano Concerto*, K. 414, was the second of three concertos that Mozart wrote in close succession in late 1782. By that time, he had left provincial Salzburg for good and moved to Vienna to seek his fortune as a composer, with no official post. Mozart attempted to publish the three concertos as a subscription, even advertising that they were "suitable to be performed at home." Perhaps this was simply a marketing tool, but he did score them for "quattro," meaning piano and string quartet, in addition to the larger orchestral version. It seemed that not many people were interested in purchasing the concertos as a subscription, though they were very interested in seeing him perform them. Mozart eventually got a Viennese publisher (Artaria) to issue them in 1785. These would be the only three concertos Mozart published during his lifetime, but between 1785 and 1790 he achieved fame and considerable affluence in Vienna by producing and performing his own concertos.

Anticipating that other pianists would perform this work, Mozart wrote out two sets of cadenzas for each occurrence, for a total of eight. For Mozart, the key of A major was usually one of lyricism and serenity, and this concerto is a prime example. The first movement begins quietly, and is full of lovely melodies. The D minor Andante, based on a theme by Johann Christian Bach, is moving and mournful, but with little turmoil. The final rondo brings back the sunny outlook of the concerto, with an infectiously playful spirit.

The *Piano Sonata in C Minor*, K. 457, was composed after Mozart had been in Vienna for three successful years. He had become a favorite of the nobility and bourgeoisie, students flocked to him, and his concerts drew large crowds. The *C-minor Piano Sonata* was published along with the *Fantasy in C Minor*, K. 475, which was written about seven months later, and bore a dedication to Thérèse von Trattner, a student of Mozart. There has been some speculation as to whether the two pieces were intended to be performed together, but Mozart was known to perform them separately. The key of C minor was a particularly personal one for Mozart, and called forth some of his darkest and most turbulent music.

A stunning work, the *C Minor Sonata* has prompted some critics to call it “Beethovenian.” It could be compared in many ways to Beethoven’s great “Pathétique” sonata. The first movement begins dramatically, with an ascending outline of a C minor chord, and continues in classic sonata form. The middle movement, in the relative major, is a singing Adagio in rondo form. In the final movement the urgency returns, driving the sonata to an emphatic conclusion.

Mozart wrote his *Piano Concerto in E-flat Major* in January 1777 in Salzburg for pianist Victoire Jenamy. Her surname was variously mentioned in correspondence at the time only as “Jenomy” or “Jenamè” or “Genomai”—and, with little historical record of her identity, this was later turned into a nickname for the concerto, “Jeunehomme.” Composed the month Mozart turned twenty-one, it has been called his “musical coming of age.” It was his first real masterpiece, and Mozart was fond of the piece, taking it on tour with him in the fall of 1777, and continuing to perform it often into the 1780s. Experimental and provocative for its day, this was perhaps the first work in

which Mozart’s mature style began to emerge. Starting in the first movement, Mozart breaks from traditional structure with a surprising interruption from the piano before the orchestra has a chance to complete its opening statement. The *Andantino* is the first middle movement he composed in a minor key, and is no less innovative than the first movement. After the emotionally fraught and tragic slow movement, Mozart’s humor and wit return in full force, complete with increasingly florid and virtuosic writing for the pianist.

*Program notes by Danielle DeSwert Hahn, music program specialist,
National Gallery of Art*