



The Sixty-third Season of  
The William Nelson Cromwell and F. Lamot Belin  
Concerts

National Gallery of Art

2,508th Concert

Christopher Kypros, *pianist*

November 7, 2004

Sunday Evening, 6:30 pm

West Building, West Garden Court

*Admission free*

For the convenience of concertgoers  
the Garden Café remains open until 6:00 pm.

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 concerts now begin at 6:30 pm.  
Late entry or reentry after 6:30 pm is not permitted.

2,508th Concert

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**Wolfgang Amadeus Mozart (1756–1791)**

Sonata No. 13 in B-flat Major, K. 333 (1783–1784)

Allegro

Andante cantabile

Allegretto grazioso

**Ludwig van Beethoven (1770–1827)**

Sonata No. 31 in A-flat Major, Op. 110 (1821)

Moderato cantabile, molto espressivo

Allegro molto

Adagio ma non troppo; Fuga: Allegro ma non troppo

**Alberto Ginastera (1916–1983)**

Danzas argentinas, Op. 2 (1937)

Danza del viejo boyero

Danza de la moza donosa

Danza del gaucho matrero

*Intermission*

**Claude Debussy (1862–1918)**

From Suite bergamasque (1890, rev. 1905)

Clair de lune

L'isle joyeuse (1904)

**Frédéric Chopin (1810–1849)**

Ballade No. 4 in F Minor, Op. 52 (1842)

## The Musician

Pianist Christopher Kypros graduated with a master of music degree from the Juilliard School of Music in New York City, where he studied with the virtuoso pianist Sascha Gorodnitzki (1905–1986). Kypros completed his undergraduate studies at Old Dominion University in Norfolk, Virginia. He has been guest soloist with the Virginia Symphony and the Jacksonville Symphony, with the English-born American pianist, conductor, composer, and arranger Skitch Henderson (b. 1918) on the podium, as well as with the Virginia Beach Symphony Orchestra. As a chamber musician, Kypros has performed with the Feldman String Quartet, the LeHigh String Quartet, and the Norfolk Chamber Consort.

From 1977 to 1982, Kypros was a member of the piano faculty at the College of William and Mary in Williamsburg, Virginia. He subsequently joined the faculty of the Norfolk Academy, where he taught music from the elementary level to the high school level for nineteen years. As musical director for nearly sixty productions, with more than a thousand performances, he has extensive experience in the realm of musical theater. Currently residing in Norfolk, he performs original piano accompaniments to silent movie classics at the Naro Expanded Cinema, and he has appeared as an actor in numerous community theater productions and on television for New Dominion Pictures. Kypros' compositions include *Liturgy of Peace*, a musical setting of the *Divine Liturgy of St. John Chrysostom* from the Greek Orthodox Church. He has also conducted choral workshops across the United States.

## Program Notes

The *Sonata in A-flat Major, Op. 110*, is the only work Beethoven completed in 1821 and one of his most personal compositions. The sonata's songlike expression is its virtue, and no disturbance or temperament is evident until the second movement. After exploring the depth of human despondency, moments later Beethoven convincingly elevates the soul to a celestial ascendance. The sonata was greeted with much success after its first public performance in 1824. The German music magazine, *Allgemeine Musikalische Zeitung*, reported: "It is a work in every respect wholly excellent, extremely melodious throughout, and rich in harmonic beauties."

A towering figure in the music world of South America, Argentinean composer Alberto Ginastera's early reputation and recognition stemmed from his skill as a composer of music that is filled with a strong nationalistic ambiance. Ginastera composed in many genres, among which works for the piano played a major role, and he classified his own works in three periods: objective nationalism (1937–1947), subjective nationalism (1947–1954), and new expressionism (1954–1983). Ginastera biographer Elena Dabul aptly describes his style: "His attractive output for piano skillfully combines Argentine rhythms and colors with modern composing techniques. Exhilarating rhythmic energy, captivating lyricism, and hallucinatory atmosphere are some of the characteristics of his musical style." The titles of the *Danzas argentinas, Op. 2*, translate as *Danza del Viejo boyero* (*Dance of the Old Oxherd*), *Danza de la moza donosa* (*Dance of the Lovely Maiden*), and *Danza del gaucho matrero* (*Dance of the Rebel Cowboy*). They are Ginastera's impressions of folk songs and dances indigenous to Argentina.

*Clair de lune* is the third of four movements in Debussy's *Suite bergamasque*. It is the best-known and the most frequently played segment from the suite. Debussy's friend, the highly respected French music critic Emile Vuillermoz (1878–1960), wrote: "*Clair de lune*, which quickly became famous for its enveloping poetry, its translucent coloring, and its pearly light, creates a moving 'nocturne' of irresistible allure" (translation by Anthony Winner). *Clair de lune* is also the title of a poem by the French poet Paul Verlaine (1844–1896). The poem inspired two Debussy song settings as well as this piano solo.

Antoine Watteau's famous painting, *Pèlerinage à Cythère* (*The Pilgrimage to Cythera*), 1717, inspired Debussy to compose *L'isle joyeuse* (*The Joyful Island*). Commencing with a brilliantly conceived cadenza, *L'isle joyeuse* is not for the faint-hearted pianist. With his customary self-deprecation, Debussy wrote of the work: "This piece seems to embrace every possible manner of treating the piano, combining strength with grace, if I may presume to say so."

*Ballade No. 4 in F Minor, Op. 52* is the most eloquent and luxurious of Chopin's four ballades; it is a daring canvas of passionate lyricism. The opening theme, a masterpiece of simplicity, is richly developed through Chopin's clever use of polyphonic techniques. Expanded and embroidered with each return, the theme in its narrative tone becomes more reflective and intense before five long serene chords signal a coda of immense audacity and velocity. This coda contains rapid scale passages in double thirds and sixths, coupled with crackling dissonances that dramatically close the work.



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