

*dolente*. The second section is a fugue imbued with tragic overtones, and the third is an *arioso* which harks back to the one heard earlier. Finally, the movement ends with a second fugue, the theme of which is the inversion of the previous fugue theme. As the composer indicates in his tempo indication for this section (*Poi a poi di nuovo vivente*), the fugue mounts gradually to a triumphal conclusion.

The last sonata is a testimony to the composer's absolute freedom from the limitations of a form, including the expected number of movements. The two movements which comprise this work appear at first examination to be unrelated, yet they in fact augment and complement each other in ways that only Beethoven's genius could project. A brief introduction starts off the first movement, which soon reveals itself as a brilliant and passionate *Allegro*. Always the master of subtle modulations, Beethoven once again accomplishes a master stroke in his evolution of the second theme in A-flat major out of the first in C minor. His total freedom from the formal expectations of the piano sonata is again demonstrated in his choice of material and mood for the final movement of his final sonata. There is no bravura, no grand fugue, but rather another theme and variations, using as a theme an *Arietta* which is remarkable in its simplicity. Its peaceful, song-like character is preserved throughout the five variations, which present no opposition or distracting diversity. They rather amplify and fulfill the myriad implication of the theme, transporting the listener subtly and smoothly to realms of sound and tone color that stretch the limits of the piano as a medium.

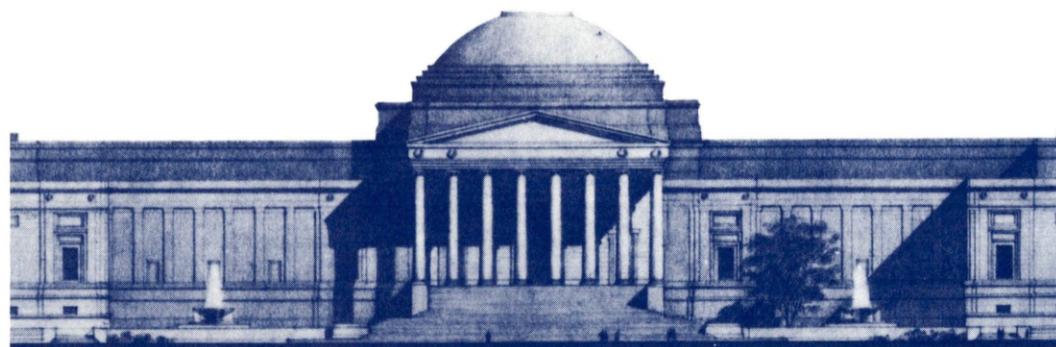
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*This is the final concert of the 1991-92 season at the National Gallery. Concerts will resume on October 4, 1992, with a performance by the National Gallery Orchestra, George Manos, Conductor.*

THE WILLIAM NELSON CROMWELL and  
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2055th Concert

June 28, 1992

CHARLES ROSEN, *pianist*

SONATAS OF LUDWIG VAN BEETHOVEN

(1770-1827)

Sonata No. 30 in E Major, Opus 109  
(1820)

Vivace, ma non troppo; adagio espressivo  
Prestissimo

Andante molto cantabile ed espressivo

Variation I: Molto espressivo

Variation II: Leggieramente

Variation III: Allegro vivace

Variation IV: Un poco meno andante

Variation V: Allegro ma non troppo

Variation VI: Tempo primo del tema

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

Moderato cantabile, molto espressivo

Molto allegro

Adagio, ma non troppo; arioso dolente

Fuga: Allegro, ma non troppo

INTERMISSION

(*Twelve minutes*)

Sonata No. 32 in C Minor, Opus 111  
(1822)

Maestoso; allegro, con brio ed appassionato

Arietta: Adagio molto semplice e cantabile

Connoisseurs of piano music have long admired the artistry of CHARLES ROSEN and his spirited excursions into an enormously varied repertoire. Mr. Rosen, who has appeared with virtually every major orchestra and conductor in the world, has collaborated with some of the century's greatest luminaries, including Pierre Boulez, Elliott Carter, Gregor Piatigorsky, Isaac Stern, and Igor Stravinsky. His recordings of Beethoven's last six sonatas and the *Diabelli Variations* both received Grammy Award nominations. The pianist's vast recording anthology also features his distinctive interpretations of works by Bach, Brahms, Boulez, Carter, Stravinsky and Webern. Charles Rosen's book on the interpretation of classical keyboard music, *The Classical Style: Haydn, Mozart, Beethoven*, won the 1972 National Book Award. His articles on subjects ranging from musicology to gourmet cooking have appeared in such distinguished publications as *The New York Times* and *The New York Review of Books*. Dr. Rosen's expertise is not limited to the field of music. He holds the Ph.D. in French Literature from Princeton University and an honorary doctorate of music from Trinity College in Dublin, Ireland, and was appointed last year to the Charles Elliott Norton Chair of Poetry at Harvard University. He conducts an annual seminar at the University of Chicago, where he is professor of music and social thought, and he has delivered the Messenger Lectures at Cornell and the Bloch Lectures at the University of California at Berkeley. He collaborated with art historian Henri Zerner in the writing of *Romanticism and Realism — The Mythology of Nineteenth Century Art*, published by the Viking Press in 1984. Charles Rosen appears at the National Gallery through the cooperation of Columbia Artists of New York City.

The last three Beethoven piano sonatas stand as that great composer's most intimate and movingly introspective keyboard works. So famous are these works that they are often identified among music lovers simply by their opus numbers ("The Opus 109," "The Opus 110," etc.) The *Sonata, Opus 109* begins with an attempt to reconcile two basically disparate ideas: a *vivace* theme and an alternating *adagio* passage. After a *Prestissimo* which serves as a high-speed bridge between the two outer movements, the sonata ends with a theme and variations, unprecedented as the form for the final movement of a sonata. Its lyrical theme is truly one of the treasures Beethoven has left for posterity.

The *Sonata, Opus 110* is the most expressive of these three highly expressive works. It contains all of the characteristics of Beethoven's mature style: expansive development, liberty in form, the presence of a dramatic recitative and a fugue, and genesis of all of the themes from a single initial theme. The last movement of this sonata is divided into four sections. The first is the combination of an *adagio*, a dramatic *recitative*, and a plaintive *arioso*