

The *B-flat Major Sonata, Opus 106*, carries the nickname "*Hammer-Klavier*," which is the German name for the instrument which its Italian inventor called the *pianoforte*. It stands as a work of unsurpassed power and formidable technical challenges. The first movement is notable for the intensity of the counterpoint in its development section, while the second is a Scherzo so brusque and pointed that it is almost bizarre. The third movement is the longest *Adagio* Beethoven ever wrote for the piano, a sublime musical meditation. The final movement begins with a brief slow introduction in the manner of an improvisation, then launches forth into an ambitious fugue, which contains a second complete fugue and a combination of the first and second fugue themes together.

CONCERTS AT THE NATIONAL GALLERY OF ART
Under the Direction of George Manos

JANUARY 1995

- 22 Benjamin Shapira, *cellist* Bach: *Suite No. 3*
Sevgi Topyan, *pianist* Brahms: *Sonata, Opus 99*
Shapira: *Largo dolente*
Kodály: *Sonata for Cello Solo*
- 29 National Gallery Vocal Arts Music by Scarlatti, Monteverdi,
Ensemble Caldara, Marcello, and other
George Manos, Italian composers
Artistic Director
HONORING THE EXHIBITION,
The Glory of Venice: Art in the Eighteenth Century

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.

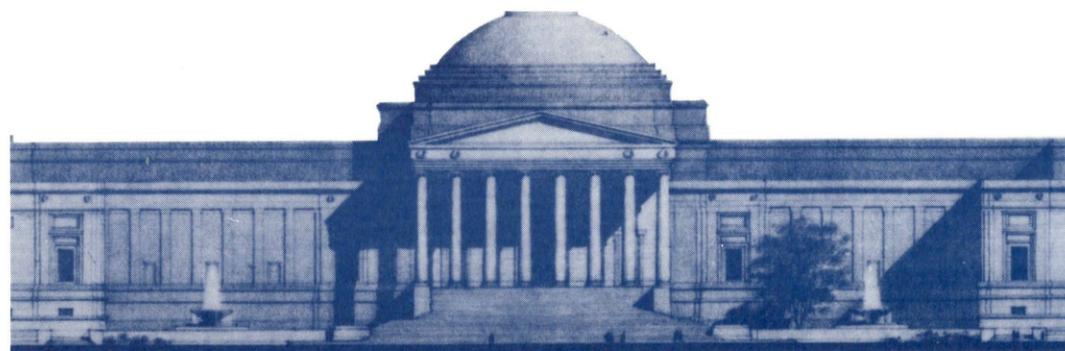
For the convenience of concertgoers, the Garden Café remains open until 6:30 p.m.

The Fifty-third Season of

THE WILLIAM NELSON CROMWELL and
F. LAMMOT BELIN CONCERTS

at the

National Gallery of Art



2143rd Concert

ANNE KOSCIELNY, *pianist*

Sunday Evening, January 15, 1995
at Seven O'clock
West Building, East Garden Court
Admission free

PROGRAM

Music of Ludwig van Beethoven (1770–1827)

Sonata in F Minor, Opus 2, No. 1 (1793–95)

Allegro
Adagio
Menuetto: Allegretto
Prestissimo

Sonata in D Minor, Opus 31, No. 2 (1802)

Largo; Allegro
Adagio
Allegretto

INTERMISSION

Sonata in B-flat Major, Opus 106 (1817–18)

Allegro
Scherzo: Assai vivace
Adagio sostenuto
Largo; Allegro

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

A native of Florida, ANNE KOSCIELNY began piano studies at the age of six and has performed in recital, with orchestras, and in chamber music ensembles since the age of ten. A graduate of the Eastman School of Music, where she received the Bachelor of Music Degree (With Distinction) and of the Manhattan School of Music, Ms. Koscielny undertook advanced studies in Vienna, Austria, as a Fulbright scholar. She has won numerous awards and prizes, including first prizes in the Kosciuszko Chopin Competition and in the National Guild of Piano Teachers Recording Competition. Well known in the greater Washington area, Ann Koscielny has performed for the Washington Performing Arts Society at the Kennedy Center, at the University of Maryland, and at the Phillips Collection, as well as here at the National Gallery in 1963, 1986, and 1991.

Ms. Koscielny's appearances in other venues have included complete cycles of Beethoven piano sonatas at the University of Hartford and at Centenary College in Shreveport, Louisiana, and the complete cycle of Beethoven sonatas for violin and piano at Yale University. She has performed and lectured in Great Britain, in twelve of the continental United States and at more than sixty colleges and universities. A faculty member at the University of Maryland, College Park, she has appeared as festival artist for the Maryland International piano Festival, as well as for the American Matthey Association and the Frank Mannheimer Festival. She has performed in concert with the New Hungarian, American, Emerson, New World, and Guarneri String Quartets. A Professor of Piano at the University of Maryland, College Park, Anne Koscielny makes her home in Washington, D.C. with her husband, pianist Raymond Hanson.

A high point in music history occurred in the piano music of Ludwig van Beethoven. He inherited the tradition of coherent keyboard sonatas in three-movement form from his teacher Haydn and from exposure to the sonatas of Mozart, Clementi, and other late eighteenth century masters. However, even with his first sonata (*Opus 2, No. 1*) he was experimenting with the form, expanding it to four movements, and hinting at the romantic era to come with his heightened sense of drama and excitement.

Beethoven's three sonatas that comprise his *Opus 31* are now recognized as the first works of his second period of creative activity, in which he moved into new realms of experimentation, while still producing works that fit the parameters of established traditional forms. The first movement of *Opus 31, No. 2* is highly innovative in terms of key relationships. It does not begin in its tonic key, D minor, but rather in A major, and Beethoven visits several other keys for another twenty measures before finally presenting a passage that is recognizably in the tonic key!