The *Andante spianato et Grande polonaise brilliante* is a prime example of Chopin's *Polonaises*, all of which are distinctive for their majesty and the Polish nationalism they express. The work demands a mastery of the entire keyboard and has radiant passages that allow the composition to take on a life of its own.

- notes by Ann Margeson

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

**FEBRUARY 1997**

2 National Gallery Orchestra
George Manos, *Conductor*

To be announced

9 Bradford and Maribeth Gowen, *duo-pianists*
Music of Franz Schubert for piano, four hands

16 Fabio Bidini, *pianist*
Beethoven: *Sonata, Opus 101*
Chopin: *Scherzo No. 2*
*Sonata No. 3*

23 Catherine Robbin, *mezzo-soprano*
Michael McMahon, *pianist*
Elgar: *Sea Pictures*
Songs by Schubert and Brahms

**MARCH 1997**

2 National Gallery Orchestra
George Manos, *Conductor*,
Guest Artist Beverly Benso, *contralto*, and The Washington Men's Camerata

Brahms: *Alto Rhapsody*
Schubert: *Symphony No. 3*
*Gesang der Geister über den Wassern*
Von Weber: *Hunters' Chorus*

Concerts from the National Gallery are broadcast in their entirety at 7:00 p.m. on Sundays on radio station WGTTS, 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-fifth Season of
THE WILLIAM NELSON CROMWELL and F. LAMMOT BELIN CONCERTS

**National Gallery of Art**

2218th Concert

WU HAN, *pianist*

Presented in honor of the opening of the Exhibition:
*Splendors of Imperial China: Treasures from The National Palace Museum, Taipei*

Sunday Evening, January 26, 1997
at Seven O'clock
West Building, West Garden Court

Admission Free
PROGRAM

Joseph Haydn
(1732-1809)
Sonata in E-flat Major
Hob. 52 (1794)

Allegro
Adagio
Finale: Presto

Ludwig van Beethoven
(1770-1827)
Sonata No. 14 in C-sharp Minor
Opus 27, No. 2 (“Moonlight”) (1801)

Adagio sostenuto
Allegretto
Presto agitato

INTERMISSION

Claude Debussy
(1862-1918)
Estampes
(1903)

Pagodes
La soirée dans Grenade
Jardins sous la pluie

Frédéric Chopin
(1810-1849)
Andante spianato et Grande polonaise brillante
Opus 22 (1830-31)

Pianist WU HAN was born in Taiwan and began her musical studies at the age of nine. Within a few years, she had taken first prize in all of the major competitions in Taiwan and had begun her career as a pianist. Wu Han has performed in numerous prestigious venues in the United States, such as New York’s Carnegie Hall, Lincoln Center, The Metropolitan Museum of Art, and The Kennedy Center, and has been a featured recitalist in major concert series in San Francisco, Los Angeles, Chicago, and Seattle. Her international tours have taken her to England, Germany, Austria, Spain, Denmark, and Japan, as well as to her native Taiwan, where she played a nationally televised concert for President Lee Teng-Hui. Wu Han participated for two summers in the Marlboro Music Festival, and was invited to perform in two nation-wide tours with “Music from Marlboro.” She is an annual favorite of summer festival audiences in Caramoor, Ravinia, Saratoga, Aspen, Vail, Santa Fe, and La Jolla. Her teachers have included Raymond Hanson, Rudolf Serkin, Lilian Kallir, and Menahem Pressler. Winner of the Andrew Wolf Award for pianists making a significant contribution to the world of chamber music, Wu Han made her ensemble debut last season with the Chamber Music Society of Lincoln Center. Wu Han appears at the National Gallery by arrangement with Fine Arts Management of Brooklyn, New York.

Joseph Haydn’s Sonata in E-Flat Major is one of his last piano sonatas and is a masterwork that culminates a lifetime of experience as a keyboard composer. The first movement has two themes, the first of which is heavy and brooding, while the second is lighter, yet still mysterious. The Adagio displays Haydn’s inexhaustible originality, with its focus on ornamentation and miniature cadenzas. The Presto borrows elements from both the sonata-allegro and the rondo form, making the end of the sonata a hybrid movement that nevertheless has formal cohesion.

The Moonlight Sonata by Beethoven has become one of his most beloved and best known works for piano. The slow, introspective first movement is taken completely for granted by modern audiences, who have heard it so often, but in Beethoven’s day it was a shock. Before his time, no composer of note had deviated from the tempo progression fast-slow-fast in a three-movement sonata. The peaceful mood established by the first movement is quickly dispelled by the spontaneity and energy of the second movement. In the final movement, Beethoven again imbues the score with drama, creating what can be described as a serene state of despair.
Please note that Wu Han’s program after the intermission will be as follows:

Debussy

*Doctor Gradus ad Parnassum*
*Jimbo’s Lullaby*
*Serenade for the Doll*
*The Snow is Dancing*
*The Little Shepherd*
*Golliwog’s Cakewalk*

Chopin

*Ballade No. 1 in G Minor, Opus 23*  
(1831-35)

*Andante spianato et Grande polonaise brillante*  
Opus 22 (1830-31)