

long, strummed chordal introduction, which seems to come from nowhere, but actually contains the first theme. There are also sudden shifts in mood, where a passage of obvious agitation and fitfulness is abruptly interrupted by a moment of respite. The long and somber slow introduction to the final rondo is actually a substitute for the originally planned slow movement, *Andante favori*, which Beethoven withdrew from this sonata and published separately.

Completed and published in 1839, the twenty-four *Preludes, Opus 28* are the product of Chopin's creative outpouring during the first three years of his stay in Majorca with the famous novelist Aurore Dupin, whose works in English were published under the pseudonym George Sand. Chopin's inspiration for his preludes was the *Well-Tempered Clavier* of J.S. Bach, which he held in high esteem and loved to play. The scope of this project gave Chopin complete freedom to express his unique style and melodic gift, delving into every emotion and exploring every aspect of piano technique known to him.

-Program notes by Elmer Booze

**Concerts at The National Gallery of Art**  
Under the Direction of George Manos

**March 1998**

22 Mark Kosower, *cellist*  
Jee-Won Oh, *pianist*

Brahms: *Sonata in D Major*  
Francoeur: *Sonata in E Major*  
Freund: *Epic for Solo Cello*

29 Jeffrey Multer, *violinist*  
James Tocco, *pianist*

Corigliano: *Sonata for Violin and Piano*  
Schumann: *Sonata in D Minor*  
Mozart: *Sonata, K. 481*

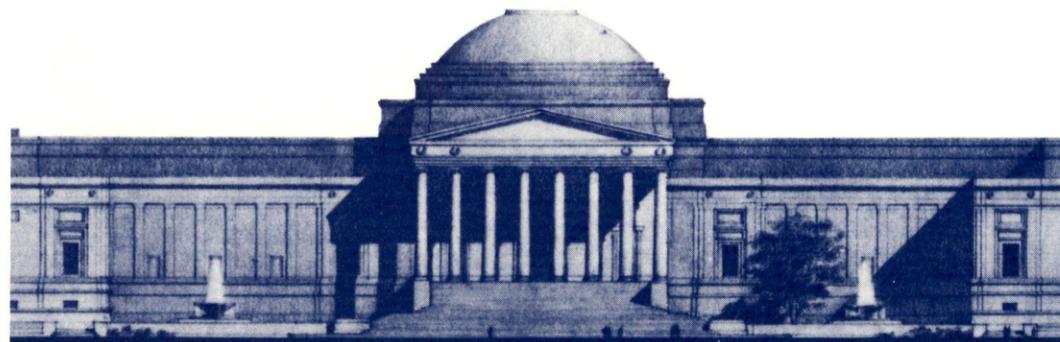
*The use of cameras or recording equipment during the performance is not allowed.*

*For the convenience of concertgoers the Garden Café remains open until 6:30 pm.*

*The Fifty-sixth Season of*

THE WILLIAM NELSON CROMWELL and  
F. LAMMOT BELIN CONCERTS

National Gallery of Art



*2263d Concert*

**PAUL BADURA-SKODA, *pianist***

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Sunday Evening, March 15, 1998  
at Seven O'Clock  
West Building, West Garden Court

*Admission Free*

