

represents Beethoven's early maturity and his independence from the prevailing classical style, represented by his teacher, Joseph Haydn. The rhythmic drive, the compact motifs, the dramatic lyricism (particularly in the slow movement), and the playful and unexpected ending of this work never fail to engage the listener.

In contrast to Beethoven, who wrote thirty-two piano sonatas, Chopin wrote only three. The composer dedicated the majority of his output to single-movement works for the piano, such as *ballades*, *scherzi*, *preludes*, *etudes*, and the dance forms *valse*, *polonaise*, and *mazurka*. Chopin, a master of lyrical and poetic ideas (many of them inspired by Bellini's arias), apparently had a difficult time molding the musical architecture required by a sonata. In the *Sonata in B Minor*, however, he succeeded in organizing his many musical ideas into one large structure, while utilizing, as in his other compositions, beautiful melodic lines, complex harmonic shifts, and contrasts between powerful virtuosity and intimate lyricism. Not only does Chopin's *B Minor Sonata* rank with the great piano sonatas by Schumann, Liszt, and Brahms, but it is also generally recognized as the most accessible of the great romantic sonatas.

Program notes by Andreas Klein,
adapted and edited by Elmer Booze

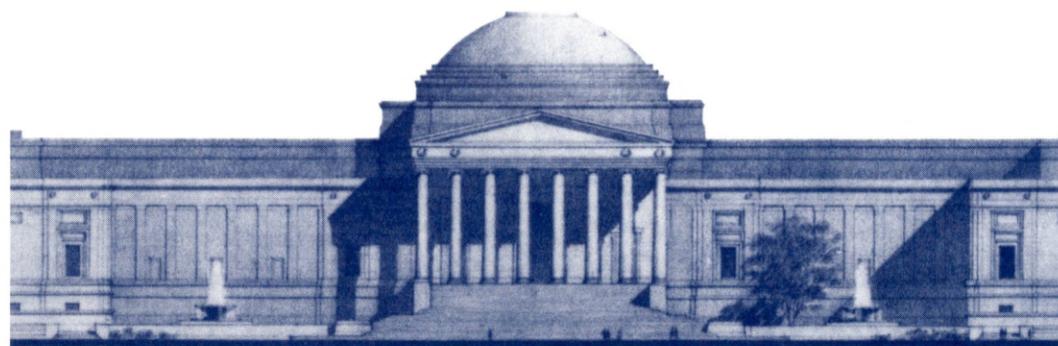
*During the months of February and March, recent performances
by the National Gallery Orchestra can be heard on Wednesdays at 9:00 p.m.
on WETA-FM, 90.9.*

*Selections from concerts at the Gallery can be heard on the second Sunday of
each month at 9:00 p.m. on WGMS-FM, 103.5.*

The Fifty-eighth Season of

THE WILLIAM NELSON CROMWELL and
F. LAMMOT BELIN CONCERTS

National Gallery of Art



2336th Concert

ANDREAS KLEIN, *pianist*

Sunday Evening, 13 February 2000
Seven O'clock
West Building, West Garden Court

Admission free

PROGRAM

Johann Sebastian Bach
(1685–1750) Italian Concerto, BWV 971

Allegro
Andante
Presto

Ludwig van Beethoven
(1770–1826) Sonata No. 4 in E-flat Major
Op. 7 (1796–1797)

Allegro molto e con brio
Largo, con gran espressione
Allegro
Rondo: Poco allegretto e grazioso

INTERMISSION

Frédéric Chopin
(1810–1849) Sonata in B Minor
Op. 58 (1844)

Allegro maestoso
Scherzo: Molto vivace
Largo
Finale: Presto, non tanto

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

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

A native of Berlin, Germany, pianist **Andreas Klein** captures any audience with his imaginative interpretations, elegant virtuosity, and ability to create a musical scene with a display of pianistic color palette. *The New York Times* enthusiastically reported that he is “a fascinating artist with all the indispensable qualities: temperament, taste, touch, and tone—the four T’s of pianism.” Two German newspapers were equally excited about his playing: *Neue Zeit* hailed him as a person with “exceptional tone sensitivity as a Chopin interpreter,” while the *Buehne Leipzig* reported that “he has a wide range of expressions from the prominent sonorities to the lyrical phrases.” After early piano studies in his native country, Klein studied under three of the world’s master pianist/teachers, Claudio Arrau, Nikita Magaloff, and John Perry, and graduated from the Juilliard School of Music. In the course of the 1999–2000 season, he will work with the renowned conductors Michail Jurowski and Hartmut Haenchen and will perform with the Carl Phillip Emanuel Bach Chamber orchestra, the North German Symphony, and the Munich Symphony. Andreas Klein records on the Finer Arts Classical and Ovation Classics labels and appears at the National Gallery by arrangement with Ultimo Artists, Marianna Schmocker, artist representative, of Houston, Texas.

Bach’s *Italian Concerto* is one of the more frequently performed works of his four-part collection entitled *Clavierübung*. Vivaldi’s violin concertos apparently inspired the *Italian Concerto*, and Bach adopted Vivaldi’s elegant and brilliant Italian style without giving up the German counterpoint and solidity. The elements of tutti and solo of a typical concerto are here transcribed for a harpsichord with two manuals, indicated in the score by *forte* for the tutti and *piano* for the solo. An effective performance on a modern piano depends on an interpretation with tonal shading to illustrate the dynamic shifts between tutti and solo passages.

Beethoven’s *Piano Sonata in E-flat Major, Op. 7*, is a remarkable work. The composer’s subtitle, *Grande sonate*, could be a reference to the long duration of its four-movement layout, but more likely refers to the composer’s favorite “grand” tonality, the key of E-flat major. Every one of Beethoven’s compositions in this particular key exhibits his admiration for nobility and heroism, including the *Piano Concerto No. 5*, the “*Eroica*” *Symphony No. 3*, and the *Piano Sonata, Op. 81a* (“*Les adieux*”). The *Sonata, Op. 7*, is dedicated to his student, the Countess Barbara von Keglevics, to whom he also dedicated his *Piano Concerto No. 1 in C Major*. The sonata was nicknamed *The Beloved* by Beethoven’s acquaintances, who knew of his amorous inclinations toward the countess. It