

few fail to be touched by this highly affecting music.” The third movement (*Scherzo: Allegro vivace con delicatezza*) is a lively, charming dance that brings a reprieve from the two preceding movements of impressiveness. Its trio section is much more abstemious in texture, with an interesting rhythmic diversion in the use of syncopation in 3/4 time. A return of the *Scherzo* resumes the energetic drive that closes the movement. The fourth movement (*Allegro, ma non troppo*) is a spirited rondo that utilizes a device that is also found in the finale of the “Trout” Quintet: a repeated note (in this case a sustained G) consistently interrupts the opening theme. Beethoven used the same device in the finale of his *String Quartet, Op. 130*. The subordinate themes of the fourth movement are theatrically and impishly mimicked at the higher register of the keyboard. In keeping with the vivacity of this movement, the coda, marked *Presto*, brings the sonata to a brilliant end.

Chopin’s affinity for the smaller forms in music is axiomatic. Large forces had no appeal for him; he found complete satisfaction in composing works for solo piano, excelling in the shorter musical forms (preludes, etudes, waltzes, and more). Modeled after the *Well-Tempered Clavier* of Bach, whom Chopin idolized, the 24 *Préludes, Op. 28*, cover all major and minor keys. They are, as John Gillespie (*Five Centuries of Keyboard Music*) says, “very much like Bach’s preludes, not in technical style but in attitude and basic concept. The *Préludes* are fragmentary and may seem like sketches, but they faithfully reflect the soul of the romantic musician: brief portrayals, some melancholy and even desperate (*No. 24*), and others light and gay (*No. 3*.)” A jeweler before displaying his collection will polish his stones to perfection. Chopin, a “musical jeweler,” polished his *Préludes* to such a state of flawlessness as is humanly possible. In this performance, the collection is proudly exhibited in its entirety. Again quoting Gillespie: “[when] played as a set, they [the *Préludes*] provide a tonal mosaic, a prism of different hues. Heard singly, each emerges as a delectable inspiration born of concentrated emotion.”

Program notes by Elmer Booze

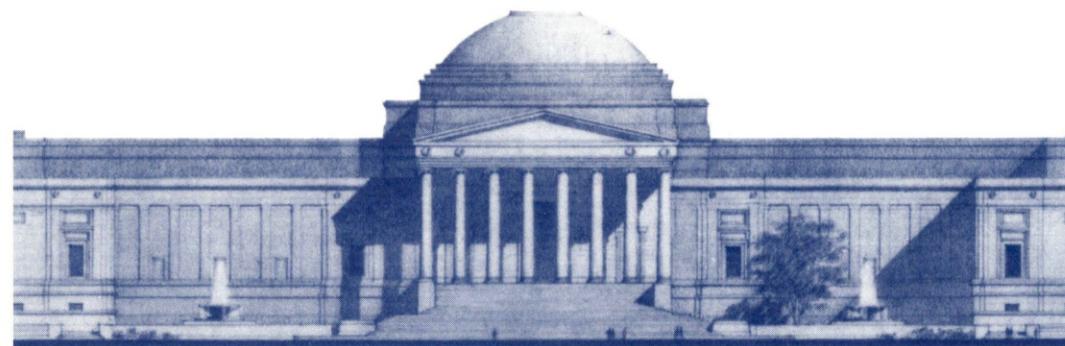
*The use of cameras or recording equipment
during the performance is not allowed.*

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

The Fifty-eighth Season of

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