

luxuriates in rich and profound emotion and can be seen as the most significant movement of its type written by Beethoven up to that point. The *Allegretto*, with its constant use of chromatic harmony and oscillating sixteenth-note figures, is a *perpetuum mobile*.

The *Nocturne in B-flat Minor; Op. 9, No. 1*, represents the early stage of Chopin's creative life. It appears to have been influenced by the *bel canto* style of singing that had become the norm for operas of the period. Chopin's *Etudes* far excel in technical brilliance and aesthetic quality any keyboard studies that predate them. *Op. 10, No. 12*, better known as the "Revolutionary" *Etude*, is a wonderful study for the left hand, about which concert pianist Alexander Uninsky (1910–1972) wrote: "There is a storm of passion in this powerful outburst that is unequalled in the other etudes. Patriotic pride, defiance, and rage are given expression in a vividly dramatic fashion. Pedagogic aspects need not concern us here—to call this work a tone poem for the piano would be more appropriate."

The *Etude, Op. 25, No. 1*, nicknamed the "Aeolian Harp" *Etude*, is an exercise in the playing of open chords, also known as arpeggios, in the manner of a harp. The melody, carried by the fifth finger of the right hand, soars over a heavenly reticulation of colorful harmonic fiber. *Op. 25, No. 10*, a legato octave study for both hands, is fiercely energetic and demands enormous endurance. The player receives only a brief reprieve in the form of the beguiling and melodic middle section.

Program notes on the works by Bach and Beethoven by Stephen Ackert
Program notes on the works by Beethoven and Chopin by Elmer Booze

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

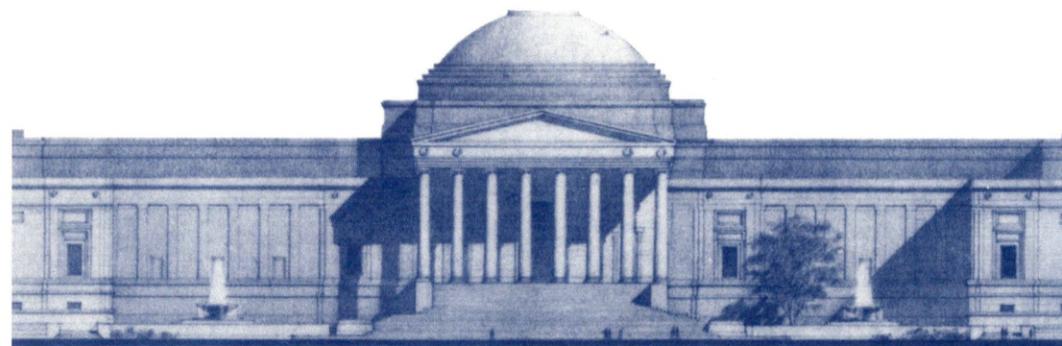
*For the convenience of concertgoers
the Garden Café remains open until 6:30 p.m.*

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

The Fifty-eighth Season of

THE WILLIAM NELSON CROMWELL and
F. LAMMOT BELIN CONCERTS

National Gallery of Art



2354th Concert

NORMAN KRIEGER, *pianist*

Sunday Evening, 25 June 2000
Seven O'clock
West Building, West Garden Court

Admission free

PROGRAM

J. S. Bach
(1685–1750)

Partita No. 2 in C Minor
BWV 826

Grave
Allemande
Courante
Sarabande
Rondeaux
Capriccio

Sergey Prokofiev
(1891–1953)

Sonata No. 6 in A Major
Op. 82 (1939–1940)

Allegro moderato
Allegretto
Tempo di valzer lentissimo
Vivace

INTERMISSION

Ludwig van Beethoven
(1770–1827)

Sonata in D Minor (“Tempest”)
Op. 31, No. 2 (1802)

Largo; allegro
Andante
Allegretto

Frédéric Chopin
(1810–1849)

Nocturne in B-flat Minor
Op. 9, No. 1

Etude in C Minor (“Revolutionary”)
Opus 10, No. 12

Etude in A-flat Major
Opus 25, No. 1

Etude in B Minor
Opus 25, No. 10

Pianist **Norman Krieger** has earned high regard as an artist with depth, sensitivity, and a virtuosic flair. His training began in his native Los Angeles, under the tutelage of Esther Lipton. At the age of fifteen Krieger became a full scholarship student of Adele Marcus at the Juilliard School of Music, receiving the bachelor and master of music degrees. Further studies took place in London, where he was coached by Maria Curcio and the world-renowned concert pianist, Alfred Brendel. Krieger also earned the artist diploma from the New England Conservatory of Music, where his principal mentor was Russell Sherman.

The six partitas of Johann Sebastian Bach are part of a four-volume series known as *Clavierübung* (*Keyboard Exercises*) that he composed and published between 1731 and 1742. In Bach’s usage, the title *Partita* indicates either a suite of variations on a chorale tune, or, as in the case of this partita, a set of baroque dances for a keyboard instrument. He took frequent liberties with the expected norms of the keyboard dance suite, which was by that time a well-established form with a standard succession of dances. The first five movements of the *C Minor Partita* conform to the standard, but the last, *Capriccio*, is both a departure from established practice and a pun. The word is used in Italian to denote not only a sprightly piece of music of free form, but also a departure from established norms and customs.

Prokofiev’s *Sixth Piano Sonata* has a fearsome reputation among pianists, at some points giving the impression that the composer was testing the limits of what can be accomplished at the keyboard. Its performance length (approximately half an hour) also makes it a test of any pianist’s skill and endurance. In 1948 this sonata and most of Prokofiev’s other intense works were branded as “formalist” by the Communist Party’s Central Committee in Moscow and condemned as “antinationa” and “leading toward the liquidation of music.” Performance of the sonata and all other formalist works was forbidden in the Soviet Union, and Prokofiev was allowed to publish only pallid and noncontroversial music for the rest of his life. He died on 5 March 1953, the same day as Josef Stalin.

Beethoven completed his seventeenth piano sonata in the spring of 1802 during a stay at Heiligenstadt, near Vienna. That year was fateful for him, bringing the onslaught of increasing deafness. The mental and emotional strain almost prevented him from continuing his life’s work. During the same period of intense frustration he nevertheless embarked on a new creative path, beginning with the *Sonata, Opus 31*. The upheavals (“tempests”) of the opening movement are expressed in wide melodic skips and sudden changes of tempo. The movement begins with a conversation between the high and low registers, with pithy whispers heard through the caterwaul of the wind. The emotional pitch of the music gradually escalates to a storm, but the movement closes with a recitative that is cloaked in affliction. The *Adagio* (the apogee of the sonata)