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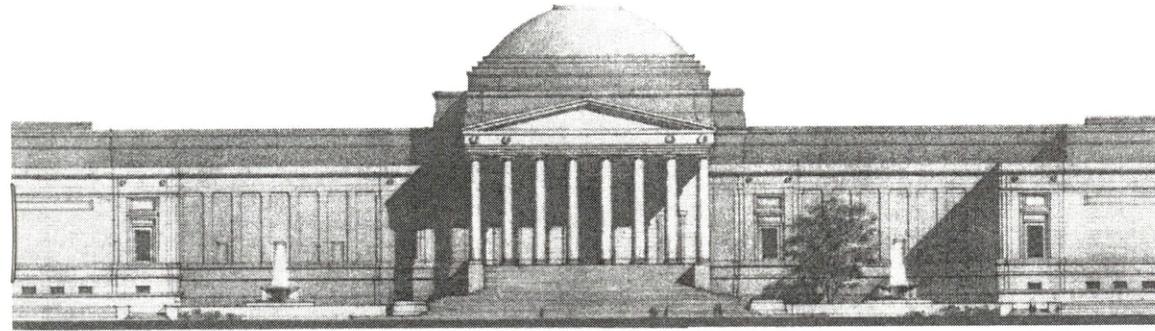
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Please note that late entry or reentry of  
the West Building after 6:30 pm is not permitted.

Music Department  
National Gallery of Art  
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The Sixty-fourth Season of  
The William Nelson Cromwell and F. Lamot Belin  
Concerts

National Gallery of Art  
2,568th Concert

Piotr Anderszewski, *pianist*

April 23, 2006  
Sunday Evening, 6:30 pm  
West Building, West Garden Court

*Admission free*

Program

Wolfgang Amadeus Mozart (1756–1791)

*Fantasy and Sonata no. 14 in C Minor*, K. 475 and 457 (1784–1785)

INTERMISSION

Ludwig van Beethoven (1770–1827)

*Six Bagatelles*, op. 126 (1823–1824)

Andante con moto

Cantabile e compiacevole

Allegro

Andante cantabile e grazioso

Presto

Quasi allegretto

Presto; andante amabile e con moto

Johann Sebastian Bach (1685–1750)

*English Suite no. 6 in D Minor*, BWV 811 (c. 1715)

Prélude

Allemande

Courante

Sarabande avec double

Gavottes I and II

Gigue

## The Musician

Born in Warsaw to Hungarian and Polish parents, Piotr Anderszewski is among the most compelling pianists of his generation. Since launching his international career at London's Wigmore Hall in 1991, Anderszewski has continued to capture the attention of critics and audiences with his distinctive interpretations and commanding technique. He had his orchestral debut in 2000 with the Detroit Symphony Orchestra and has since performed with the symphony orchestras of Baltimore, Boston, Cincinnati, Dallas, Montreal, New York, and Saint Louis, as well as at the Aspen, Ravinia, and Tanglewood Music Festivals. This season he debuts with the Saint Paul Chamber Orchestra and the symphony orchestras of Chicago and Houston. Outside the United States, he has played concertos with the Berlin Philharmonic Orchestra, London's Philharmonia Orchestra, the London Symphony Orchestra, the Munich Philharmonic Orchestra, Tokyo's NHK Symphony Orchestra, and the Orchestre philharmonique de Radio France, among others. He is also a regular participant in the Salzburg and Verbier Music Festivals. He has numerous CDs to his credit, including his recording of Beethoven's *Diabelli Variations* for Virgin Classics Records, which won the Diapason d'Or and the Choc Monde de la Musique awards in Paris.

In 2002 Anderszewski was honored with the Gilmore Award, a grant for exceptional pianists who possess broad and profound musicianship and charisma, and who can sustain a career as a major international concert artist. He has also received the Royal Philharmonic Society's "Best Instrumentalist" award, the Szymanowski prize, and support from the Miami-based Patrons for Exceptional Artists Foundation. Piotr Anderszewski appears at the National Gallery by arrangement with Cramer/Marder Artists of New York City.

## Program Notes

Joining the worldwide celebration of the 250th anniversary of Wolfgang Amadeus Mozart's birth, Piotr Anderszewski opens his recital by pairing two works by the Austrian genius. Composed seven months apart, the *Fantasy in C Minor*, K. 475, and the *Sonata in C Minor*, K. 457, are generally performed together. Published in December 1785 by the Viennese firm Artaria, the works are dedicated to Mozart's pupil and intimate friend Therese von Trattner, who was reputed to be highly skilled. According to Emily Anderson (1891–1962), who published translations of Mozart's letters, he wrote at least two letters to von Trattner, but none of them survive. The *Fantasy* looks back to the fantasy form as developed by Carl Philipp Emanuel Bach (1714–1788), but it also anticipates the explosive dynamic range of Beethoven and the subtle modulations of Schubert. It features a chain of contrasting sections, beginning with an opening *Adagio*, followed by an *Allegro* that is full of harmonic variants. A brief, gentle *Andantino* leads to a *Più allegro*. Near the end of the *Fantasy* the marking *Tempo I* appears, signaling the return of the opening material and leading into the *Sonata*.

The opening movement of the sonata, marked *Allegro*, features a defiant rising motif. The second movement, *Adagio*, provides a restful interlude in a turbulent work. The concluding *Rondo: Allegro assai* returns to the mood of the opening *Allegro*.

By 1823, when Ludwig van Beethoven wrote the *Six Bagatelles*, op. 126, he had composed a number of complex works that were considered virtually unplayable by his peers, but he could still compose lightly and agreeably, as the bagatelles attest. *The Harvard Dictionary of Music* defines a bagatelle as a short, unpretentious instrumental composition or a musical trifle. Beethoven wrote some twenty-six bagatelles, the most famous of which is *Für Elise*. In the margin of the first *Bagatelle*'s score Beethoven wrote the word *Kleinigkeiten* (little nothings), but when he offered them to his publisher, B. Schott, in 1825, he remarked that they were probably the best things of the kind he had ever written.

The suite was Johann Sebastian Bach's favorite form of keyboard composition. Originally used as entertainment in courts, the genre features a succession of dances. The *English Suites* date from Bach's time in Coethen and the early part of his stay in Leipzig. One copy of the suites, probably produced by a relative or one of Bach's pupils, includes the notation "Fait pour les Anglois." Johann Forkel, in his 1802 biography of Bach, states that the work was composed for a distinguished Englishman. Another theory is that this notation refers to the suites' style, as it is known that Bach studied the suites of Charles Dieupart (c. 1664–c. 1740), a French musician who had settled in England. Bach made a copy of Dieupart's *Suite in F Minor* and used his *Gigue in A Major* as a model for the *Prélude* of the *English Suite no. 2*, BWV 807.

One of Bach's most original and brilliant contributions to the keyboard suite was the opening movement of the *Suite no. 6*, BWV 811. As a whole, it presents a great variety of stylistic elements, with connections to the eight keyboard suites of George Frideric Handel (1685–1759) and passing reference to the music of Archangelo Corelli (1653–1713) and, in the *Gigue*, Dietrich Buxtehude (1637–1707).

*Program notes by Sorab Modi*