

A dramatic romantic fantasy, Tchaikovsky's *Dumka* begins with a sad song that gradually cascades into a lively Russian dance. An exuberant cadenza serves as a prelude to the middle section of the work, where the music reaches its peak of passion. Before long, the *Dumka* returns to the melancholy theme with which it began.

At once charming and inventive, Chopin's *Waltz in C-sharp Minor*, op. 64, no. 2, could pass for a lover's lament. The amorous effect is enhanced by gentle arabesques. The composer's *Nocturne in D-flat Major* is a quintessential night piece that features sinuous melodic lines, gentle passion, and shimmering beauty.

The program ends with two contrasting examples from twentieth-century Russian piano repertoire. Scriabin's *Poème* is a short, succinct work composed in romantic style. It is unusual among Scriabin's works for its gentility. Written in 1941, when the German Army was occupying most of western Russia, Prokofiev's *Seventh Sonata* came to be known as the "Battle of Stalingrad" sonata. It is a powerful virtuoso piece that tests the pianist's physical limits.

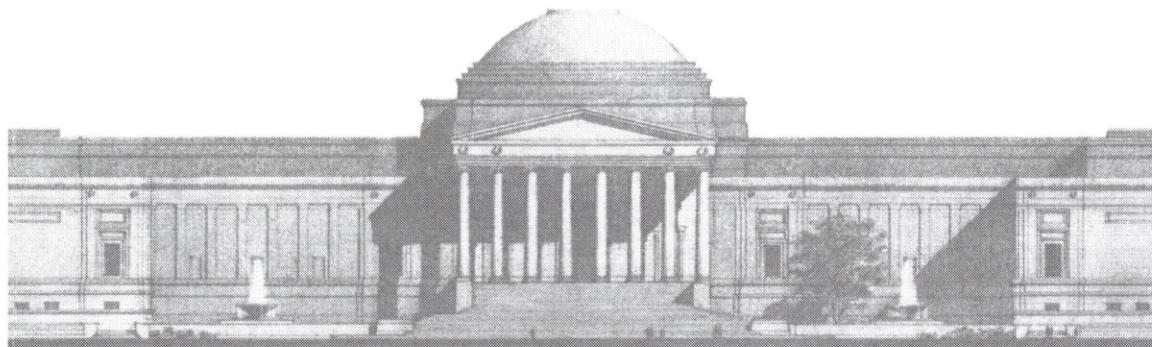
Program notes by Ian Shapinsky

For the convenience of concertgoers
the Garden Café remains open until 6:00 pm.

The use of cameras or recording equipment during the performance is not allowed. Please be sure that cell phones, pagers, and other electronic devices are turned off.

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

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The Sixty-ninth Season of
The William Nelson Cromwell and F. Lamot Belin
Concerts

National Gallery of Art
2,812th Concert

Ian Shapinsky, pianist

November 28, 2010
Sunday Evening, 6:30 pm
West Building, West Garden Court

Admission free

Program

Wolfgang Amadeus Mozart (1756–1791)

Sonata in B-flat Major, K. 570 (1789)

Allegro

Adagio

Allegretto

Alberto Ginastera (1916–1983)

Sonata no. 1 (1952)

Allegro marcato

Presto misterioso

Adagio molto appassionato

Ruvido ed ostinato

INTERMISSION

Pyotr Ilyich Tchaikovsky (1840–1893)

Dumka, op. 59 (1886)

Frédéric Chopin (1810–1849)

Waltz in C-sharp Minor, op. 64, no. 2 (1847)

Nocturne in D-flat Major, op. 27, no. 2 (1835)

Alexander Scriabin (1872–1915)

Poème, op. 32, no. 1 (1903)

Sergei Prokofiev (1891–1953)

Sonata no. 7, op. 83 (1941)

Precipitato

The Musician

At age nine, concert pianist, teacher, and lecturer Ian Shapinsky began to perform in public with his cellist father, Aaron. At fifteen, he was accepted to The Juilliard School of Music at the college level. For more than forty years his concertizing has taken him to cities and concert halls throughout the United States and Europe. Among his many awards are first prize in the Five Towns Music and Art Foundation Competition, the presidential citation from the New York Federation of Music Clubs, and first prize in piano at the Miami Beach National Competitions, as well as prizes from the National Federation of Music Clubs and the Mannes College Concerto Competition, several grants from the Rubin Foundation, and a performing grant from IBM. A student of Jascha Zayde, Ania Dorfmann, Rosina Lhevinne, Nadia Reisenberg, and Sonya Gurewich, Ian Shapinsky maintains a Web site at www.shapinsky.com

Program Notes

Mozart's *Sonata in B-flat Major* is a lyrical, late-period sonata in three movements that slowly reveals its charms and joys. The first movement is fast and straightforward, interrupted by a few surprising modulations. Simplicity is the key. The middle is a gentle *Adagio* with an undercurrent of sadness. The last movement, a cheerful, light-hearted piece, contains a few themes that Mozart would incorporate into his opera *The Magic Flute*.

Alberto Ginastera's *Piano Sonata no. 1* is a large-scale work written in four movements. The first movement combines American jazz, Argentine folk melodies, and an evocation of drums from the Amazon jungle. The second is quiet and mysterious in spite of its fast tempo. Some interpreters claim to hear the scampering legs of jungle insects here. The third, a dramatic adagio in modern harmony, ends so softly that the music seems to float away. The final movement (*Ruvido ed ostinato*) jolts the listener with a dissonant toccata. The rhythm creates a *moto perpetuo* effect, as if those jungle drums keep beating louder and louder until the movement explodes in a spectacular finale.