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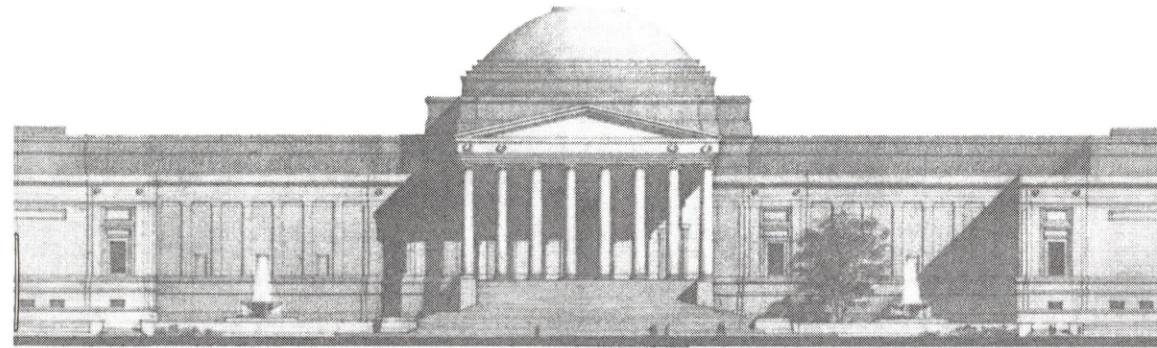
Please note that late entry or reentry of the West Building after 6:30 pm is not permitted.

For the convenience of concertgoers, the Garden Café remains open for light refreshments until 6:00 pm on Sundays.

Music Department  
National Gallery of Art  
Sixth Street and Constitution Avenue NW  
Washington, DC

*www.nga.gov*

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The Seventy-second Season of  
The William Nelson Cromwell and F. Lamot Belin  
**Concerts**

National Gallery of Art  
3,009th Concert

**Philippe Entremont, pianist**

June 22, 2014  
Sunday, 6:30 pm  
West Building, West Garden Court

*Admission free*

## Program

Wolfgang Amadeus Mozart (1756–1791)

*Sonata no. 11 in A Major, KV 331* (1778–1783)

Andante grazioso

Menuetto

Alla Turca: Allegretto

Ludwig van Beethoven (1770–1827)

*Sonata no. 23 in F Minor, op. 57* (“Appassionata”) (1804–1805)

Allegro assai

Andante con moto

Allegro ma non troppo; presto

## INTERMISSION

Frédéric Chopin (1810–1849)

*Ballade no. 1 in G Minor, op. 23* (1831)

*Ballade no. 2 in F Major, op. 38* (1836–1839)

*Ballade no. 3 in A-flat Major, op. 47* (1841)

*Ballade no. 4 in F Minor, op. 52* (1842)

## The Musician

### PHILIPPE ENTREMONT

In the sixty-one years since his American debut at the National Gallery on January 4, 1953, Philippe Entremont’s illustrious career has included recitals in most of the prominent halls in the United States as well as Asia, his native France, and the rest of Europe. Shortly after his Gallery concert, he played his New York debut in Carnegie Hall, performing piano concertos by Franz Liszt and André Jolivet (1905–1974). The subsequent years brought him many honors, among them Austria’s Arts and Sciences Cross of Honor and Great Cross of the Republic as well as France’s Legion of Honor, Order of Merit, and Order of Arts and Letters, in which he has been named Commander. Chosen to perform in the “Piano Extravaganza of the Century” at the 2008 Beijing Olympic Games, he is president of the International Certificate for Piano Artists, and the Bel’Arte Foundation of Brussels. From 2005 to 2012, he directed the famed American Conservatory of Fontainebleau, a post formerly held by the legendary pianist and pedagogue Nadia Boulanger (1887–1979).

During the last thirty years, Entremont has distinguished himself on the podium as well as at the piano. Among the orchestras he has conducted in recent seasons are the Deutsche Staatsphilharmonie, Israel Festival, Munich Symphony, and Shenzhen Symphony orchestras. He is the artistic director and conductor of the Santo Domingo Music Festival Orchestra, and lifetime laureate conductor of the Israel Chamber, Munich Symphony, and Vienna Chamber orchestras. From 1981 to 2002, he served as music director of the New Orleans Philharmonic, Denver Symphony, and Netherlands Chamber orchestras. In 2012 he guest-conducted the National Gallery of Art Orchestra in works by Brahms, Mozart, and Richard Danielpour.

Philippe Entremont appears at the National Gallery by arrangement with Columbia Artists Management, Inc., [www.cami.com](http://www.cami.com).

## Program Notes

Historians have suggested that Mozart may have composed his *Sonata no. 11 in A Major* as early as 1778 in Paris or as late as 1783 in Salzburg or Vienna. It is a mysterious masterwork, not only for its indeterminate date of composition, but also for its lack of a true sonata form. The first movement is a comfortable siciliano—a lilting “long-short, long-short” dance rhythm persists throughout its theme and six variations. While this movement lacks the characteristic allegro tempo of a typical sonata first movement, brisk and virtuosic figurations in the later variations provide the expected animation. While the second movement fits the mold of a traditional Mozartean minuet, the third movement takes the listener on a good-natured exotic romp—the famous “Rondo alla turca,” also known as the “Turkish March.”

For central Europeans in the eighteenth century, Turkish culture was a source of exotic titillation, but Turkish military might was a source of consternation, particularly for the Viennese. In imitating the melodic turns and rhythmic bumps and crashes of Turkish military music, Mozart provided his audience with a kind of comic relief from their anxiety about things Turkish. The melody, with its hasty turns and immediate repetition of every phrase, is a sendoff of Turkish music as Mozart’s listeners might have heard it in military parades.

Common to both the march form and the rondo form are the duple rhythm, the question-and-answer phrasing, and the exact repetition of the opening section whenever it returns. Mozart uses just two tonalities—C major and A minor—as was typical of military music at the time, due to the limitations of eighteenth-century band instruments, which had one or two valves at most and could play in only a few keys. These also happen to be “easy” tonalities for the pianist, since they involve only the white keys of the piano. Within these simple parameters, Mozart came up with a true tour-de-force rondo, a movement whose vitality and flamboyance have cemented this sonata’s legacy as one of the composers most beloved works.

*Sonata no. 23 in F Minor* (“Appassionata”) is one of three famous piano sonatas that Beethoven wrote early in his middle period (1803–1814), after he began to accept the reality of his irreversible hearing loss. Like the “Waldstein” (*Sonata no. 21*) and “Les Adieux” (*no. 26*), this sonata has a moniker (“Appassionata”) that was assigned to it by a publisher, who no doubt had in mind the first movement’s juxtaposition of mystery, violence, and lyricism and the last movement’s unrelenting fury. The first movement follows the traditional sonata form, and the placid second movement is a set of three variations on a chorale-like theme, which contains dotted rhythms reminiscent of the first theme of the opening movement. The variations present a gradual increase in activity, with the third variation coming to a sudden conclusion with a reprise of the opening theme. The furiously pounding third movement follows without pause, a perpetual motion finale with dramatic harmonic motion and several expressive cadenzas. The coda presses forward in an even faster presto, concluding in total tragedy.

Frédéric Chopin composed his four *Ballades* over a period of twelve years, beginning in 1831, the year he immigrated to Paris from his native Poland by way of Vienna. During this period he received enthusiastic praise from the limited number of people who heard and documented his playing. British musicologist Arthur Hedley (1905–1969) noted that as a pianist Chopin “was unique in acquiring a reputation of the highest order on the basis of a minimum of public appearances—few more than thirty in the course of his lifetime.” Nevertheless, with his performances for private audiences in Paris salons, Chopin was able to develop meaningful relationships with some of the cultural heroes of the time who frequented those intimate gatherings, among them Hector Berlioz, Eugène Delacroix, Heinrich Heine, Franz Liszt, and George Sand.

A genre developed in and specific to the romantic era, the ballade features a rhapsodic narrative style free of predictable classical structure. Prior to the nineteenth century, the term “ballade” generally described an old French verse-form used for grand and rhetorical subjects. Chopin first used the term in music, composing four *Ballades* as large, single-movement works with rhapsodic structure. Formally, the works feature a “mirror

reprise,” or a reverse presentation of the two expositional themes in the recapitulation. *Ballades nos. 2–4* are exclusively in 6/8 time, and the majority of *Ballade no. 1* is in a similarly flowing 6/4 time. Chopin began his *Ballade no. 1* during his first lonely years away from home in Vienna. Upon his move to Paris the work was published and dedicated to Baron Nathaniel von Stockhausen, the Hanoverian ambassador to France. Robert Schumann (1810–1856) received the work well, stating, “I received a new *Ballade* from Chopin. It seems to be a work closest to his genius (although not the most ingenious), and I told him that I like it best of all his compositions. After quite a lengthy silence he replied with emphasis, ‘I am happy to hear this, since I too like it most and hold it dearest.’” Chopin would dedicate his *Ballade no. 2* to Schumann, one of his earliest and strongest supporters after his move to Western Europe. *Ballade no. 3* begins with a lyrical introduction that, while thematically unrelated to the body of the piece, receives a reprise near the end. *Ballade no. 4* features significantly more counterpoint than the other three, and many pianists consider this the greatest technical and musical challenge of the four. British pianist and composer John Ogdon (1937–1989) called *Ballade no. 4* “the most exalted, intense, and sublimely powerful of all Chopin’s compositions. . . . It is unbelievable that it lasts only twelve minutes, for it contains the experience of a lifetime.”

*Program notes by Michael Jacko, music program assistant,  
National Gallery of Art*

## Upcoming Concert at the National Gallery of Art

### National Gallery of Art Chamber Players

Music by Bach, Beethoven, and Gounod

Made possible by the Gottesman Fund  
in memory of Milton M. Gottesman

June 29, 2014

Sunday, 6:30 pm

West Building, West Garden Court



On September 7, 2014, the seventy-third season of concerts at the National Gallery will begin with a performance by the U.S. Air Force Strings in honor of *Degas / Cassatt*.