

CONCERTS AT THE NATIONAL GALLERY OF ART

October and November 1992

Dates and Performers

OCTOBER

4 National Gallery Orchestra
George Manos, *Conductor*

11 John Browning, *pianist*

18 The Leonardo Trio
Cameron Grant, *piano*
Erica Kieseewetter, *violin*
Jonathan Spitz, *cello*

25 The Madroszkiewicz-Wagner-Artzt
Duo
Joanna Madroszkiewicz, *violin*
Manfred Wagner-Artzt, *piano*

NOVEMBER

1 National Gallery Orchestra
George Manos, *Conductor and
pianist*; Honoring the exhibition
*Ellsworth Kelly: The Years in
France, 1948-1954*

8 Janice Fiore, *soprano*
Martha Schrepel, *pianist*

15 Jeffrey Siegel, *pianist*

22 National Gallery Orchestra
George Manos, *Conductor*
Jeffrey Chappell, *pianist*
Rosa Lamoreaux, *soprano*
Honoring the exhibition *The Greek
Miracle: Classical Sculpture from
the Dawn of Democracy, the Fifth
Century B.C.*

29 Jeffrey Multer, *violin*
Constance Moore, *piano*

Programs (Subject to change)

Sibelius: *Symphony No. 5*
Handel: *Water Music*
Fauré: *Suite bergamasque*

Mozart: *Sonata in F Major*
Barber: *Sonata, Opus 26*
Chopin: *Nocturne, Opus 27, No. 2*

Beethoven: *Piano Trio, Opus 70*
J. Kalvert Nelson: (Washington premiere
of a newly commissioned trio)
Ravel: *Piano Trio*

Mendelssohn: *Sonata in F Minor*
Beethoven: *Sonata in A Major*
Bloch: *Baal Shem*

Copland: *Appalachian Spring*
(Original version)
Milhaud: *La création du monde*
Poulenc: *Aubade*

Barber: *Knoxville: Summer of 1915*
Songs by Scarlatti, Richard Strauss,
and Stravinsky

Haydn: *Sonata in C Minor, Hoboken No. 20*
Schumann: *Carnaval, Opus 9*
Prokofiev: *Sonata in B-flat Major, Op. 84*

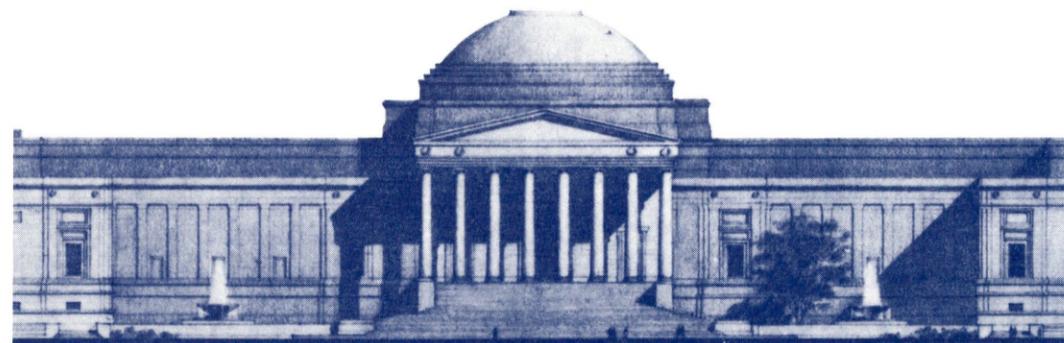
Satie: *Gymnopédies*
Ravel: *Five Greek Songs*
Sotireos Vlahopoulos: *Dream Wanderer*
for piano and orchestra (World
Premiere Performance)
Glazounov: *Overture on Greek Themes*
Skalkottas: *Greek Dances*

Mozart: *Sonata, K. 296*
Prokofiev: *Sonata No. 1*
Schubert: *Rondo brillant*

THE WILLIAM NELSON CROMWELL and
F. LAMMOT BELIN CONCERTS

at the

National Gallery of Art



2057th Concert

JOHN BROWNING, *pianist*

Sunday Evening, October 11, 1992
at Seven O'clock
West Building, West Garden Court

PROGRAM

Wolfgang Amadeus Mozart Sonata in F Major, K. 494 and K. 533
(1756-1791)

Allegro (K. 533)
Andante (K. 533)
Rondo: Allegretto (K. 494)

Samuel Barber Piano Sonata in E-flat Minor, Opus 26
(1910-1981) (1949)

Allegro energico
Allegro vivace e leggiero
Adagio mesto
Fuga: Allegro con spirito

INTERMISSION
(Twelve minutes)

Frédéric Chopin Two Mazurkas
(1810-1849)

Nocturne in D-flat Major, Op. 27, No. 2
(1836)

Scherzo No. 3 in C-sharp Minor, Opus 39
(1839)

For more than thirty years JOHN BROWNING'S dazzling technique, extraordinary interpretive skills, and deep commitment have earned for him a place in the continuum of renowned performers who maintain the heritage of the great romantic pianists. Mr. Browning's career was launched in the mid-1950s; in three consecutive years, he won the Steinway Centennial Award and the Leventritt Competition, as well as second prize in the Queen Elizabeth of Belgium International Concours. He made his professional orchestra debut with the New York Philharmonic in 1956 and has since performed repeatedly with the cream of the world's symphony orchestras. In 1962 John Browning was soloist at the inaugural celebration of New York's Lincoln Center in the world premiere performance of Samuel Barber's *Concerto for Piano and Orchestra*, which had been written especially for Browning. Since then he has performed it more than five hundred times and firmly established it in the high ranks of twentieth century piano literature. Mr. Browning is an advocate of Barber's chamber music, as well, and is currently recording the complete songs of that composer with soprano Cheryl Studer and baritone Thomas Hampson. Browning has continued to inspire American composers throughout his career; among the works recently written for him are Richard Cummings' *Twenty-four Preludes*, which Mr. Browning has recorded. A Steinway artist, John Browning appears at the National Gallery by arrangement with Columbia Artists Management, Inc., of New York City.

The usually glib and prolific Mozart seems to have hit a snag with his *F Major Sonata*, in that two years passed before he saw fit to link up the first two movements with a *Rondo*, to which he also added a cadenza before calling the sonata complete. In the meantime, the *Rondo* had already been published as a separate work, hence the two different numbers from the Köchel listing.

Samuel Barber's *Piano Sonata, Opus 26* was commissioned by the League of Composers for its twenty-fifth anniversary in 1948. This was one of Barber's few experiments with twelve-tone technique, to which he adhered loosely rather than strictly. Complete twelve-tone melodies with no repeated pitches are employed only in the third movement, which is a passacaglia based on two themes constructed in this manner.

Chopin's younger contemporary and first biographer, Mauryc Karasowski, detected an inner meaning in the yearning melody of the *Nocturne in D-flat Major*, with its duality of voices. Chopin wrote the work at a time when he was in love with Marie Wodzinska, whose father steadfastly refused to let her marry the young composer. Karasowski heard the nocturne giving expression both to Chopin's sadness and to the potential bliss of two souls in perfect harmony.

Although it originated in the classical period as a short, lively movement in larger works consisting of several movements, in Chopin's hands the scherzo became greatly extended and took on importance as a piece to be performed on its own. In the *Scherzo in C-sharp Minor*, a bravura work for the piano takes on moods which are at times grave, fierce, and sardonic, yet also passionate and melancholy.