

1899, they could be thought of as his musical "grandfathers." It was not until he became professor of counterpoint and fugue at the Brussels Conservatory in 1920 that Jongen began to take a serious interest in the music of Debussy and Ravel, who were his older contemporaries — musical "uncles," as it were. Although he never composed in what could be characterized as an Impressionist or neo-Impressionist style, Jongen came to be influenced more and more by his "uncles" as his style developed.

Although Toru Takemitsu has not acknowledged a direct relationship between his music and that of Debussy, it is interesting to note that both composers were greatly influenced by Japanese prints, which Debussy discovered at the Paris Exhibition of 1889. Just as they were for the Impressionist painters, Japanese prints are for composers inspiring examples of art that is worthy of prolonged and repeated attention, yet imbued with delicacy of shading, understatement, and economy of means.

CONCERTS AT THE NATIONAL GALLERY OF ART

June 1993

Dates and Performers

- | | | |
|----|---|--|
| 20 | Eugenia Zukerman, <i>flutist</i>
Dennis Helmrich, <i>pianist</i> | <i>Programs (Subject to change)</i>
Bach: <i>Sonata in B Minor</i>
Copland: <i>Duo for Flute and Piano</i>
Kent Kennan: <i>Night Soliloquy</i>
Charles Griffes: <i>Poem</i>
Messiaen: <i>Le merle noir</i>
Cécile Chaminade: <i>Concertino</i> |
| 27 | Louis Lortie, <i>pianist</i> | Schumann: <i>Bunte Blätter</i>
Brahms: <i>Six Hungarian Dances</i>
Liszt: <i>Hungarian Rhapsodies</i>
<i>Nos. 3 and 9</i> |

Final concert of the season

Concerts resume October 3, 1993, with a performance by the
National Gallery Orchestra, George Manos, Conductor

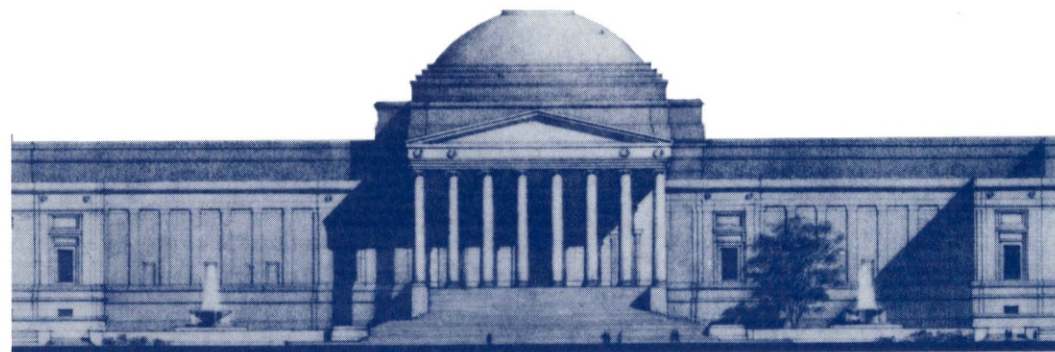
*Concerts from the National Gallery are broadcast in their entirety at 7:00 p.m.
on Sundays on radio station WGTS, 91.9 FM, four weeks after the live
performance. The use of cameras or recording equipment is not allowed.*

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

THE WILLIAM NELSON CROMWELL and F. LAMMOT BELIN CONCERTS

at the

National Gallery of Art



2092nd Concert

AURÉOLE

BARBARA ALLEN, *harp*
LAURA GILBERT, *flute*
MARY HAMMANN, *viola*

*Presented in honor of the Exhibition
Great Paintings from the Barnes Foundation:
Impressionist, Post-Impressionist, and Early Modern*

Sunday Evening, June 13, 1993
at Seven O'clock
West Building, West Garden Court
Admission Free

PROGRAM

Maurice Ravel (1875–1937)	Sonatine en trio
	Modéré Menuet Animé
Deborah Drattell (b. 1954)	Conspiracy of Dreams
Joseph Jongen (1873–1953)	Deux pièces en trio (1925)
	Assez lent Allegro moderato

INTERMISSION

Claude Debussy (1862–1918)	Syrinx (1927)
Toru Takemitsu (b. 1930)	“And then I knew ‘twas wind”
Claude Debussy	Sonate (1915)
	Pastorale: Lento Interlude: Tempo di menuetto Finale: Allegro moderato ma risoluto

AURÉOLE brings to its audiences the colorful and unique instrumental combination of flute, viola, and harp. Winner of the 1989 Fischhoff Chamber Music Competition and finalist in the 1991 Naumburg Foundation Chamber Music Competition, Auréole has received acclaim for its interpretations of a repertoire reaching from the baroque to the twentieth century. An active supporter of contemporary composers of chamber music, the trio has a sizable repertoire of works that have been composed expressly for it. Auréole records for Koch International Classics and appears at the National Gallery by arrangement with Musicians Corporate Management, Inc., of Fishkill, New York.

A prizewinner of the Seventh International Harp Competition held in Israel, BARBARA ALLEN is active as a soloist and chamber musician. She is a member of the Alexandria Quintet and has been guest soloist with the Chamber Music Society of Lincoln Center, the New York New Music Ensemble, St. Luke's Chamber Ensemble, and the New York Philharmonic. A frequent participant at chamber music festivals, Ms. Allen has appeared at the Carmel, California, Bach Festival, the Caramoor Festival, and the Arcady Music Festival.

Flutist LAURA GILBERT has appeared as soloist and chamber musician throughout North America, Europe, Asia, and South America. She has performed with such eminent artists as Rudolph Serkin, Jaime Laredo, and Jean-Pierre Rampal, and has recently appeared as guest artist with Musicians from Marlboro, Chamber Music at the 92nd Street Y, the Bach Aria Group, Bargemusic, and New York Philomusica. Ms. Gilbert has appeared as soloist with the Brandenburg Ensemble under the direction of the late Alexander Schneider, with the Naumburg and Jupiter Symphonies, the Heidelberg Chamber Orchestra, the Los Angeles Philharmonic, the Orchestra of St. Luke's, and the New York Chamber Symphony. She is a winner of the Artists' International Competition.

Violist MARY HAMMANN comes from a family of five musical sisters. She is a graduate of the Curtis Institute and the Mannes College of Music, where her teachers were Michael Tree, Karen Tuttle, and Walter Trampler. In addition to appearances in numerous chamber music festivals, including Marlboro, Mostly Mozart, and Alexander Schneider's Christmas Concerts, she has been principal violist of the New York String Orchestra. Her solo performances this season include a concert with the Jupiter Symphony at Lincoln Center's Alice Tully Hall.

Just as the French Impressionist painters inspired experimentation on the part of the next two generations of artists, so also the Impressionist element in the music of Claude Debussy was a major influence on two subsequent generations of composers. Likewise, even as Paris was the capital of the world of art throughout the late nineteenth and early twentieth centuries, it came to have the same importance in the world of music once the impact of Debussy's innovations began to be felt on an international scale. Most studies of twentieth century music credit Debussy as the first composer to break dramatically with the traditions of the nineteenth century and to usher in the changes that took place in music in the twentieth. His gossamer arpeggiated textures and gently undulating melodies were widely imitated, and his choice of harmonies for reasons of color rather than in consideration of basic harmonic rules began a trend which culminated in some composers' abandonment of traditional harmony altogether. It was Debussy's fascination with symbolist poetry that served as a primary stimulus for his creativity, a fascination which was shared by the artists who eventually came to be known as the Impressionists.

Maurice Ravel, who was unequivocal in his reverence for Debussy, was unique among composers in that virtually every piece he published sooner or later became part of the standard repertoire of the instrument or ensemble for which it was written. The listening public is familiar with a larger proportion of his music than is the case with any other composer. His *Bolero*, thanks to the fact that it has been appropriated by the film industry under somewhat notorious circumstances, is among the most widely recognized pieces in all of twentieth century classical music. He was famous among his colleagues as a meticulous craftsman, and a genius when it came to orchestrating music for other media. His reworking for orchestra of Mussorgsky's *Pictures at an Exhibition* is much more famous than the original piano version. As a complement to his intellectual brilliance, Ravel possessed great sensitivity toward the worlds of children and of animals, as well as a well-developed sense of fantasy, with the result that his works are capable of charming even the inexperienced listener.

Joseph Jongen was a Belgian organist who as a student and young composer was strongly influenced by the music of Brahms, Fauré, and César Franck. Since these men were either very old or recently deceased when Jongen came to Paris to study in