

Pianist LISA EMENHEISER LOGAN is a graduate of the Juilliard School, where she earned both Bachelor's and Master of Music degrees. A scholarship student of Ania Dorfmann, Ms. Logan won a number of awards at Juilliard, including the William Petshek Award and scholarships named for Helena Rubinstein and Lilly Folles. Ms. Logan has performed with many of the music world's most respected chamber players, including Julius Baker, Eugenia Zukerman, Ransom Wilson, and Jean-Pierre Rampal.

Carl Nielsen wrote a preface for the score of his *Woodwind Quintet*, which reads as follows: "The composer has here attempted to present the characteristics of the various instruments. Now they seem to interrupt one another and now they sound alone. The theme for these variations is the tune of one of Carl Nielsen's spiritual songs, which is here made the basis of a number of variations, now gay and grotesque, now elegiac and solemn, ending with the theme itself, simply and gently expressed." The third movement is the one Nielsen refers to as "these variations," and the spiritual song is a hymn, *My Jesus, Make My Heart to Love Thee*.

Samuel Barber's *Summer Music* shares with a number of famous automobiles the distinction of being a product of Detroit, Michigan. (It was commissioned by the members of the Chamber Music Society of Detroit and premiered in March of 1956 by the principal wind players of the Detroit Symphony.) Barber creates unity in the work by quoting and transforming themes and motives from the first movement in all of the others. The descending half steps in the French horn at the end of the first movement lead into the extended melody line given to the oboe in the second movement. As the subsequent faster movements take over from each other, each contains elements that were already present in the first movement.

Mozart's *Quintet for Piano and Winds in E-flat Major* is one of the masterpieces of classical music for winds. Mozart himself played for the first performance in the Imperial Court Theater in Vienna with members of the emperor's resident orchestra. The date was April 1, 1784, and in a letter dated April 3, Mozart wrote to his father that the work had been extremely well received. In fact, he referred to it as "the best thing I have written in my life."

*Concerts at the National Gallery continue on April 9 with a performance by the Penderecki String Quartet of works by Mozart, Mendelssohn, and Gorecki. There will be no concert on April 16.*

*The Fifty-third Season of*

THE WILLIAM NELSON CROMWELL and  
F. LAMMOT BELIN CONCERTS

at the

**National Gallery of Art**



*2154th Concert*

THE NATIONAL GALLERY CHAMBER PLAYERS

STEPHANI STANG-McCUSKER, *flute*

CAROLE LIBELO, *oboe*

MERLIN PETROFF, *clarinet*

DANNY K. PHIPPS, *bassoon*

EMIL GEORGE, *French horn*

*With Guest Artist*

LISA EMENHEISER LOGAN, *piano*

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Sunday Evening, April 2, 1995  
at Seven O'clock  
West Building, East Garden Court

*Admission free*





The National Gallery wishes to thank French hornist Philip C. Munds, who is substituting for Emil George in this evening's concert. Mr. Munds is a 1986 graduate of the San Francisco Conservatory of Music. Prior to joining the United States Air Force Band, Technical Sergeant Munds performed with the San Francisco Symphony and as principal horn of the Santa Cruz, Modesto, and Berkely Symphony Orchestras. He is a student of David Krehbiel.