

CONCERTS AT THE NATIONAL GALLERY OF ART

JANUARY - FEBRUARY 1992

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- 5 Tamara Smirnova-Sajfar, *violinist*
Tatiana Yampolski, *pianist* Mozart: *Sonata, K. 454*
Alexander Zemlinsky: *Sonata in A Major*
Dora Pejacevic: *Five Minatures*
Ravel: *Tzigane*
- 12 Joseph Smith, *pianist* Grieg: *Ballade, Opus 24*
Haydn: *Sonata, Hob. 49*
Chopin: *Scherzo, Opus 31*
Charles Griffes: *Tone-Pictures, Opus 5*
Schumann: *Papillons*
- 19 Stephen Cary, *tenor*
Bruce Murray, *pianist* Songs by Handel, Brahms, Paolo Tosti,
Richard Strauss, and Salvador Moreno
Niles: *Five Gambling Songs*
- 26 Jeffrey Solow, *cellist*
Irma Vallecillo, *pianist* J.-Baptiste Bréval: *Sonata in G Major*
Saint-Saëns: *Sonata, Opus 32*
Debussy: *Intermezzo*
Fauré: *Elegy, Opus 24*

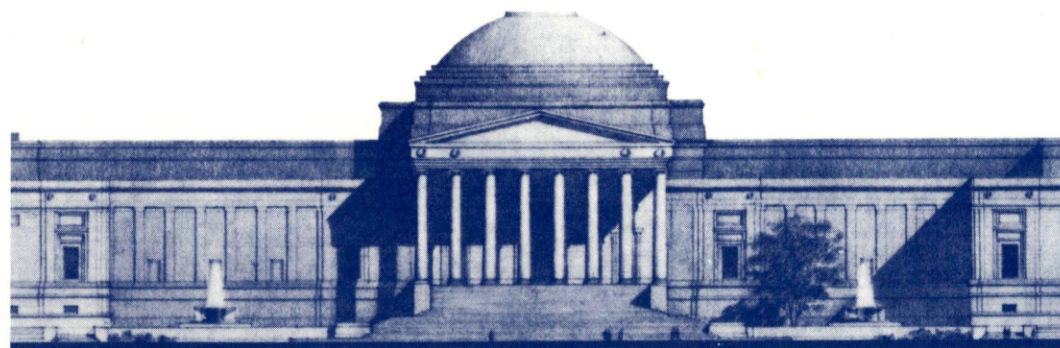
FEBRUARY 1992

- 2 National Gallery Orchestra
George Manos, *Conductor* Works by Delius and Juan Crisostomo
Arriaga
- 9 Bradford Gowen, *pianist* Bach/Busoni/Hess: *Chorale Transcriptions*
Leon Kirchner: *Sonata (1948)*
Mendelssohn: *Three Pieces*
Irving Fine: *Music for Piano*
Fauré: *Four Pieces*
- 16 The Lafayette String Quartet
Resident String Quartet of the
University of Victoria,
British Columbia Mozart: *Quartet, K. 421*
Barber: *Quartet, Opus 11*
Tchaikovsky: *Quartet No. 1, Opus 11*
- 23 David Buechner, *pianist* J.S. Bach: *French Suite No. 4*
Poulenc: *Les soirées de Nazelles*
Henry Martin: *Preludes and Fugues*
Gershwin: *Rhapsody No. 2*

THE WILLIAM NELSON CROMWELL and
F. LAMMOT BELIN CONCERTS

at the

National Gallery of Art



1991-1992 Season

Celebrating Fifty Years of Free Concerts
in the Nation's Capital

George Manos
Director of Music

Sunday Evenings at Seven O'clock
West Building, West Garden Court

2030th Concert

January 12, 1992

Joseph Smith, *pianist*

PROGRAM

Edvard Grieg Ballade in G Minor, Opus 24
(1843-1907) (In the Form of Variations on a Norwegian Melody)

Joseph Haydn Sonata in E-flat Major
(1732-1809) Hob. XVI: 49 (1790)
Allegro
Adagio e cantabile
Finale: Tempo di minuetto

Frédéric Chopin Scherzo in B-flat Minor, Opus 31
(1810-1849) (1828)

INTERMISSION
(Twelve minutes)

Charles Griffes Three Tone Pictures, Opus 5
(1884-1920) (1911-12)
The Lake at Evening
The Vale of Dreams
The Night Winds

Robert Schumann Papillons, Opus 2
(1810-1856) (1831)

Percy Grainger Blithe Bells (after Bach)
(1882-1961) Spoon River

*Concerts at the National Gallery are broadcast live on Radio Station
WGMS, 103.5 FM. The use of photographic or recording devices
during the performance is not allowed.*

Pianist JOSEPH SMITH has established himself as a distinctive musical personality. He has garnered critical and audience acclaim in the United States and Europe for his fresh, penetrating readings of the standard repertoire, in particular the works of Schumann. In addition to performing, Joseph Smith also writes on music. He has written an article for *Keyboard Classics* in the form of a "master class" on a previously unpublished work by Percy Grainger, as well as articles for *The Chopin Journal* and *Notes*, the journal for music librarians. Smith is currently recording the complete piano music of Charles Griffes, which will be released on the Musical Heritage Society label.

Grieg composed his *Ballade*, easily his most ambitious work for piano solo, during a period of intense personal suffering. His dense, chromatic harmonies invest its simple folksong theme with a pathos which the variations, however diverse in tempo and style, never utterly dispel. The variations are clustered in groups which seem to suggest dramatic events in an implicit, unacknowledged program.

Haydn's close friendship with Frau Marianne von Genzinger, an ardent admirer of his music, began in 1789. The sonata he composed for her reflects their warm, easy relationship; although it is a large, important work, it is unpretentious and informal. The varied themes of the *Allegro* all explore the interval of a third. The unusually long and elaborate *Adagio* is followed by a theme and variations (*Tempo di minuetto*), in which the naive tone of the theme is belied by the sophisticated humor of the ensuing variations.

The *B-flat Minor Scherzo* is one of Chopin's most impulsive works. The impulsiveness does not arise simply out of the work's highly diverse moods. (Schumann described the *Scherzo* as "overflowing with tenderness, boldness, love, and contempt.") Rather, the composition veers from one sentiment to another without transition. Likewise, it juxtaposes contrasting registers, dynamics, and textures, thus transforming the *Scherzo* from the consistently light-hearted movement that it had been in the hands of earlier composers to a new form, Chopin's personal and highly dramatic creation.

Schumann adored the waltzes of Schubert, and already at twenty-one produced a waltz suite of his own, in the form of *Papillons*. Although the work has no stated program, Schumann acknowledged being influenced by a novel concluding with a masked ball. One programmatic note does appear in the score, explaining a bizarre passage in the final waltz, in which six accented notes penetrate through an increasingly soft, hazy texture: "The noise of the carnival night grows silent. The tower clock strikes six."

Percy Grainger, pianist, composer, and eccentric, was born in Australia, studied in Germany, and had his first success in England, but lived for most of his life in the United States. *Blithe Bells* is not simply a transcription of Bach's famous *Sheep May Safely Graze* from Cantata No. 104. Altering the form, harmony, and rhythm of the original, Grainger transforms the Bach movement into a delicate impressionistic study, imitating the sound of sheep bells.

— notes on the music by Joseph Smith