

CONCERTS AT THE NATIONAL GALLERY OF ART
Under the Direction of George Manos

DECEMBER 1994

11 National Gallery Orchestra Haydn: *Symphony No. 96*
George Manos, *Conductor* Ravel: *Mother Goose Ballet*

18 The Maryland Camerata *Christmas concert*
Dr. Jeanine Trent, *Conductor*

25 No concert

JANUARY 1995

1 No concert

8 National Gallery Orchestra *Gala Viennese New Year Concert*
George Manos, *Conductor*

15 Ann Koscielny, *pianist* Beethoven: *Sonatas, Op. 2,*
Op. 31, No. 2, and Op. 106

22 Benjamin Shapira, *cellist* Bach: *Suite No. 3*
Sevgi Topyan, *pianist* Brahms: *Sonata, Opus 99*
Shapira: *Largo Dolente*
Kodaly: *Sonata for Cello Solo*

29 National Gallery Vocal Arts *Music of seventeenth, eighteenth,*
Ensemble *and nineteenth century Italy*

George Manos,
Artistic Director

HONORING THE EXHIBITION,
The Glory of Venice: Art in the Eighteenth Century

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 during the performance is not allowed.

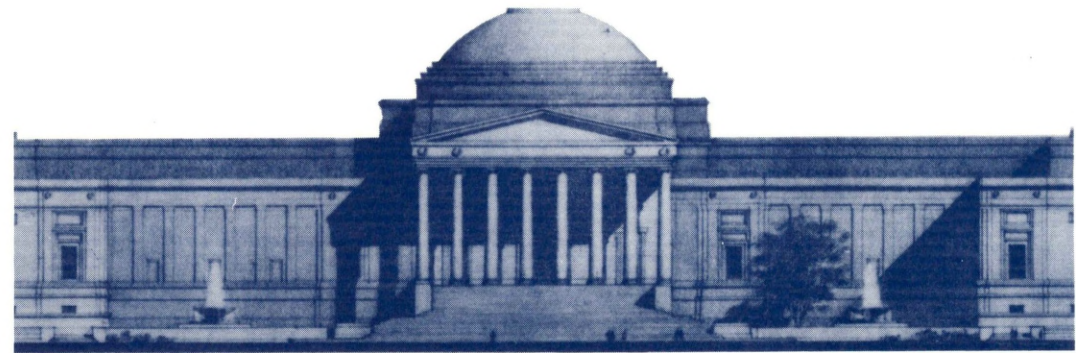
For the convenience of concertgoers, the Garden Café remains open until 6:30 p.m.

The Fifty-third Season of

THE WILLIAM NELSON CROMWELL and
F. LAMMOT BELIN CONCERTS

at the

National Gallery of Art



2139th Concert

BRIAN GANZ, *pianist*

Sunday Evening, December 4, 1994
at Seven O'clock
West Building, East Garden Court
Admission free

PROGRAM

Ludwig van Beethoven Sonata in E Minor, Opus 90
(1770–1827) (1814)

Mit Lebhaftigkeit and durchaus mit
Empfindung und Ausdruck (Lively,
with feeling and expression throughout)
Nicht zu geschwind und sehr singbar
vorzutragen (To be played not too
fast and very songfully)

Franz Schubert Drei Klavierstücke, D. 946
(1797–1828) (Three Piano Pieces)

Allegro assai; Andante; Tempo I
Allegretto
Allegro

INTERMISSION (*Twelve minutes*)

Music of Frédéric Chopin (1810–1849)

Barcarolle, Opus 60 (1846)

From Twelve Etudes, Opus 10

No. 4 in C-sharp Minor
No. 5 in G-flat Major

Berceuse, Opus 57 (1845)

Polonaise in A-flat Major, Opus 53 (1842)

*The Steinway concert grand piano is a gift from
The Circle of the National Gallery of Art
and the Esther Simon Charitable Trust*

BRIAN GANZ has established a reputation for himself as a pianist with a special gift for moving and uplifting his audiences. Mr. Ganz is a graduate of the Peabody Institute of Johns Hopkins University, where his teacher was Leon Fleisher. Earlier studies were under Yida Novik and Claire Deene. His honors and awards have included the silver medal in the 1991 Queen Elizabeth of Belgium Competition and the First Grand Prize in the 1989 Marguerite Long Competition in Paris. He has appeared as soloist with the National Symphony, the Baltimore Symphony, the National Chamber Orchestra, the City of London Sinfonia, the National Orchestra of Belgium, and the Philharmonic Orchestras of Monte Carlo and Buffalo, New York. His 1991 European tour included a performance of Mozart's *Concerto for Two Pianos and Orchestra* with Philippe Entremont, a concert which was broadcast live throughout France.

An active chamber musician, Brian Ganz has appeared at the National Gallery with violist Nancy Uscher, has toured with tenor John Aler, and was a chamber music fellow at the 1990 Tanglewood Festival. Equally gifted as an educator, he is musician-in-residence and head of the piano faculty at St. Mary's College of Maryland, and was invited last summer to be the convention artist at the Music Teachers' National Association Convention. An active participant in the fight against hunger, he is a founding member of the Washington Chapter of Artists To End Hunger. Brian Ganz records for the French labels *Accord* and *REM* and appears at the National Gallery by arrangement with Mariedi Anders Artists Management, Inc., of San Francisco.

Beethoven's urge to experiment with form in piano music was in full flow when he composed his *E Minor Sonata, Opus 90* in 1814. There are only two movements, in contrast to the customary three, and they stand in sharp contrast to one another. The first is dramatic and serious, remaining in minor key throughout, while the second is a light-hearted *rondo* in the relative major key. Beethoven also abandoned the established custom by providing tempo markings in the form of rather detailed instructions in German, rather than the traditional Italian terms that everyone, including Beethoven himself, had used up to that time.

Chopin's *Barcarolle, Opus 60* is his only work in that form, and its length, breadth, and brilliance go far beyond the implications of its title. Although it does include a lilting melody in the style of the Venetian gondoliers, the *Barcarolle* evolves to present dramatic harmonies and thematic transformations that foreshadow what was later to come in the music of Liszt, Wagner, and Franck.