



The Sixty-third Season of  
The William Nelson Cromwell and F. Lamot Belin  
**Concerts**

National Gallery of Art  
2,520th Concert

Gülsin Olnay, *pianist*

Presented in honor of the exhibition  
*Palace and Mosque:*  
*Islamic Art from the Victoria and Albert Museum*

23 January 2005  
Sunday Evening, 6:30 pm  
West Building, West Garden Court

*Admission free*

Music Department  
National Gallery of Art  
Sixth Street and Constitution Avenue NW  
Washington, DC

*Mailing address*  
2000B South Club Drive  
Landover, MD 20785

[www.nga.gov](http://www.nga.gov)

For the convenience of concertgoers  
the Garden Café remains open until 6:00 pm.

The use of cameras or recording equipment during the  
performance is not allowed. Please be sure that cell phones,  
pagers, and other electronic devices are turned off.

Please note that late entry or reentry after 6:30 pm is not permitted.

## Program

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Frédéric Chopin (1810–1849)

Variations on *Je vends des scapulaires* from Hérold's *Ludovic* op. 12 (1833)

Felix Mendelssohn (1809–1847)

*Variations sérieuses in D Minor*, op. 54 (1841)

Muhiddin Dürrüoğlu-Demiriz (b. 1968)

*Le tourneur* (1994)

Ahmet Adnan Saygun (1907–1991)

*Preludes in Aksak Rhythm*, op. 45, nos. 4 and 12

Giuseppe Donizetti (1788–1856)

*Grande marche du Sultan Abdul Médjid-Khan*

Transcribed for piano solo and paraphrased by Franz Liszt

## INTERMISSION

Saygun

*Sonatine* op. 15

Allegro

Adagio con moto

Horon: Prestissimo

Edward Elgar (1857–1934)

*In Smyrna*

Chopin

*Andante spianato et Grande Polonaise brillante* op. 22 (1834)

## Program Notes

The opera *Ludovic* by Ferdinand Hérold was left unfinished at the time of his death in 1833 and was completed by his fellow Parisian composer Fromental Halévy (1799–1862). After hearing the first performance of the opera in May 1833, Chopin composed a set of variations on the first act aria, *Je vends des scapulaires*. This was his last essay in variation form. Compared with his other works of the same period, the variations are emotionally lightweight, written very much with the Paris salon in mind. They are infrequently heard in concert, despite their charm and fluency.

Mendelssohn's *Variations sérieuses* is one of the masterpieces of the romantic piano repertoire, a truly great contribution to the variation form. Although the work dates from the time when salon variations were very much in fashion, its serious nature is apparent from the outset of the theme, which is remarkable for its chromaticism, pathetic character, and four-part harmony in the manner of a chorale. Seventeen strict variations and a coda preserve the essential pathos and emotional intensity of the theme, even when the fourteenth variation, marked *Adagio religioso*, moves to the relative major key.

In his composition *Le tourneur*, Turkish-Belgian composer Muhiddin Dürrüoğlu-Demiriz explores the mystique of the whirling dervishes of Turkey. In his search for divine enlightenment, the dervish performs a ritual dance, turning around a holy light. For the composer, this calls to mind the flight of a moth as it whirls around the first source of light it finds in the dark of night. The eight notes of the traditional mode *sabâ* are held down silently in the middle of the piano keyboard. Their resonance forms a drone, representing the holy light, while rapid keyboard motives flutter around it. At first the movement is quiet and hesitant, but it increases in urgency and intensity, symbolizing the struggle of the dervish to unify with the light. As is the case with a moth and a flame, the ultimate price to be



paid for such a struggle is self-immolation, expressed in the music as the *sabâ* takes over the texture during the final pianissimo passage. *Le tourneur* was commissioned in 1994 by the director of the Royal Conservatory of Music in Brussels, Jean Baily, and was used as a test piece for the first prize examinations at the conservatory.

Ahmet Adnan Saygun is Turkey's most celebrated composer to date. Early in his career he went to Paris to study composition under Eugène Borrel (1876–1962) and Vincent d'Indy (1851–1931). Under their guidance, his style took on elements of both postromanticism and impressionism. While in Europe, Saygun came into contact with Béla Bartók (1881–1945) and joined him on some of his ethnomusicological research trips through the Balkans, the Near East, and North Africa. This experience had a profound effect on Saygun. Although he did not directly transcribe folk tunes, as Bartók did, Saygun used the melodic and rhythmic modes he heard as elements in his subsequent compositions. One such element is *aksak*, which means “limping rhythm” in Turkish. *Aksak* is characterized by rhythmic groupings of an uneven number of beats divided into smaller groupings of two or three beats. Saygun's lyrical *Prelude*, op. 45, no. 4, has five beats per measure, subdivided either 2+3 or 3+2. The furious and virtuosic *Prelude*, op. 45, no. 12, has seven beats per measure, subdivided 4+3 or 2+3+2.

The nineteenth-century Italian bandmaster Giuseppe Donizetti was a brother of the famous opera composer, Gaetano Donizetti (1797–1848). In 1828 Giuseppe moved from Italy to Istanbul, where he founded a court orchestra and was given the title of pasha. *The Grande marche du Sultan Abdul Médjid-Khan* was composed for the Sultan's coronation in 1839. Eight years later, when Franz Liszt was on a concert tour of Turkey, he chose this march as the raw material for a brilliant paraphrase for piano solo. Among the many hearers who were impressed by this virtuosic piece was Sultan Abdul Médjid-Khan, who promptly bestowed a decoration on the already famous pianist.

### *Palace and Mosque: Islamic Art from the Victoria and Albert Museum*

Assembled over the past 150 years, the Islamic art collection of the Victoria and Albert Museum (V&A) in London is one of the most renowned in the world. The closing of the V&A's Islamic galleries for renovation provides a unique opportunity for museumgoers in other parts of the world to see an exhibition that highlights the breadth and depth of this extraordinary collection. Selected from approximately ten thousand objects, *Palace and Mosque* conveys the richness and complexity of Islamic art through more than one hundred works that represent the full range of the decorative arts, including ceramics, textiles, carpets, ivories, glass, metalwork, and woodwork.

The exhibition is organized in thematic sections: “The Written Word,” “Courts and Courtiers,” “Mosques, Shrines, and Churches,” and “Artistic Exchange.” The section devoted to “Artistic Exchange” presents works created by Islamic, European, and Asian artisans that demonstrate the central role of the Middle East in the exchange of artistic and cultural ideas between East and West. The exhibition remains on view in the East Building until February 6, 2005.



## The Musician

Gülsin Onay's musical destiny was apparent from an early age when, as a six-year-old, she gave her first public concert on Turkish radio. By age sixteen, she had graduated from the Paris Conservatoire, winning the prestigious *premier prix du piano*. She went on to win prizes in top international competitions, including the Marguerite Long-Jacques Thibaud and Ferruccio Busoni competitions. These accomplishments launched her international career, during which she has performed in fifty countries across all continents, both in recital and with many of the world's leading orchestras. Among the ensembles with which Onay has performed are the Dresden Staatskapelle, the Radio Symphony Orchestras of Vienna, Berlin, and Munich, the Salzburg Mozarteum Orchestra, the Sinfonia Varsovia, the Warsaw Philharmonic, the Israel Symphony Orchestra, the Tokyo Symphony Orchestra, the Japan Philharmonic, and the Saint Petersburg Philharmonic. She has played to warm critical acclaim at the Berlin, Warsaw, Granada, Newport, Schleswig-Holstein, and Istanbul music festivals as well as the Mozartfest-Würzburg.

Renowned in her native Turkey, Onay holds the title of State Artist and is artist-in-residence at Bilkent University in Ankara. Onay is a soloist for the Presidential Symphony Orchestra in Ankara, and has received an honorary doctorate from the Bosphorus University in Istanbul. In 2003 the Turkish National Committee of UNICEF named her a goodwill ambassador. She is a champion of the music of contemporary Turkish composer Ahmet Adnan Saygun, whose *Second Piano Concerto* is dedicated to her. Other contemporary composers who have dedicated works to Gülsin Onay are Hubert Stuppner, Denis Dufour, Jean-Louis Petit, and Marc-André Hamelin. Gülsin Onay's recordings include solo piano works by Haydn, Beethoven, Schubert, Mendelssohn, Schumann, Chopin, Debussy, Franck, Medtner, Ravel, Bartók, and Saygun, and concertos by Mozart, Chopin, Tchaikovsky, Rachmaninoff, Stuppner, and Saygun.

Saygun's *Sonatine* op. 15 was his first major work for the piano. The first movement develops a diatonic first theme and a contrasting impressionistic second subject with a variety of complex harmonies and textures. The second movement is a funereal passacaglia that grows from a quiet beginning to a fortissimo climax. The final movement is a virtuosic toccata based on the *horon*, a dance from the Black Sea region featuring *aksak* rhythms.

Edward Elgar was an accomplished pianist, as the piano parts of his chamber music testify. However, he had evident difficulty writing large-scale works for the piano, struggling with and finally abandoning a concerto, and most of his works for solo piano are short pieces of little substance. The atmospheric miniature *In Smyrna* is an exception. In 1905, Elgar embarked on a Mediterranean cruise; when the ship docked at Smyrna on the Aegean coast (today the city of Izmir), the composer toured the town and found its mosque particularly impressive. He composed this piece on the spot, giving it the subtitle *In the Mosque*. It appeared in the *Daily Mail* at the end of that year in the *Queen's Christmas Carol Book*.

Chopin originally conceived his *Andante spianato et Grande Polonaise brillante* as a work for piano and orchestra; it was first performed in 1835 at a benefit concert in Paris. As a pianistic tour-de-force it was a great success, and since the orchestral part was perfunctory at best, the work quickly found its way into piano recitalists' repertoire as a work for piano solo. The *Andante spianato* is a simple and peaceful pastorale in the style of a nocturne. In striking contrast, the exuberant polonaise has a wealth of melody and original flourishes, expressing Chopin's patriotic Polish spirit with great showmanship.

*Program notes by Tony Scholl*

The Sixty-third Season of Concerts  
at the National Gallery of Art

Under the direction of Stephen Ackert

January–May 2005

Sundays at 6:30 pm, West Building, West Garden Court\*

Admission free

JANUARY

- 2 **National Gallery Orchestra**  
Joseph Jay McIntyre, guest conductor  
Gala Viennese New Year Concert
- 9 **Mendelssohn Piano Trio**  
Beethoven: *Trio* op. 27  
Shostakovich: *Trio* op. 67  
Benjamin: *Apéritif*
- 16 **Cyrus Forough, violinist**  
**Stephen Ackert, pianist**  
LeClair: *Sonata in D Major*  
J.S. Bach: *Sonata* BWV 1015  
Fletcher: *Study (Woman Holding  
a Balance)*  
Saint-Saëns: *Rondo capriccioso*
- 23 **Gülsin Onay, pianist**  
Music by Liszt, Elgar, and Turkish com-  
posers Saygun and Durroglu-Demiriz  
Presented in honor of the exhibition  
*Palace and Mosque: Islamic Art from the  
Victoria and Albert Museum*
- 30 **Camerata Trajectina**  
Seventeenth-century popular  
music from The Netherlands  
Presented in connection with the  
Gallery-wide program *Dutch Interiors*

FEBRUARY

- 6 **National Gallery Vocal Arts Ensemble  
and Smithsonian Chamber Players**  
Kenneth Slowik, guest conductor  
Johann Thiele: *St. Matthew  
Passion* (1637)  
Presented in honor of *Rembrandt's  
Late Religious Portraits*
- 13 **Peter and Paul-Armin  
Edelmann, baritones**  
Thomas Hrynkiw, pianist  
Lieder and duets by Mendelssohn,  
Schubert, Brahms, and other  
composers
- 20 **Bobby Rodriguez Trio**  
Jazz from Los Angeles presented  
in honor of *Cotton Puffs,*  
*Q-tips®,* *Smoke and Mirrors:*  
*The Drawings of Ed Ruscha*  
(East Building Auditorium)
- 27 **Leila Josefowicz, violinist**  
**John Novacek, pianist**  
Music by Los Angeles composers  
Salonen, Adams, Grey, and Novacek  
Presented in honor of *Cotton  
Puffs,* *Q-tips®,* *Smoke and Mirrors:*  
*The Drawings of Ed Ruscha*

\*unless otherwise indicated

MARCH

- 6 **Takacs String Quartet**  
Bartok: *Quartets* nos. 3 and 4  
Beethoven: *Quartet* op. 59, no. 3  
Presented in honor of *André Kertész*
- 13 **National Gallery Chamber  
Players Wind Quintet**  
Music by Antonin Reicha and  
other Hungarian composers  
Presented in honor of *André Kertész*
- March 20, 27, and April 3, 2005  
Concerts in honor of the exhibition  
*Toulouse-Lautrec and Montmartre*
- 20 **L'Orchestre de Chambre Français  
with Kyung Sun Lee, violinist**  
Ravel: *Pavane*  
Magnard: *Suite* op. 2  
Lekeu: *Adagio for Strings*  
Debussy: *Petite Suite*  
Saint-Saëns: *Romance* op. 48
- 27 **Philippe Entremont, pianist**  
Debussy: Selections from  
*Preludes* and *Images*  
Ravel: *Sonatine; Gaspard de la nuit*

APRIL

- 3 **Rosa Lamoreaux, soprano**  
**Betty Bullock, pianist**  
French cabaret concert
- April 10, 17, 24, and May 1, 2005  
Concerts in honor of the exhibition  
*Gilbert Stuart*
- 10 **Christ Church Cathedral Choir,  
Oxford, England**  
Music by Attwood, Crotch, Billings,  
and other British and American  
composers of Stuart's time
- 17 **National Gallery Orchestra**  
**Stephen Simon, guest conductor**  
Music by Haydn, Boyce, and other  
composers of Stuart's time
- 24 **Penelope Crawford, fortepianist**  
**Stephen Ackert, organist**  
Music of Stuart's time for forte-  
piano, harpsichord, and organ
- MAY
- 1 **Dean Shostak, glass armonicist**  
Music for glass armonica and other  
instruments of Stuart's time

Programs subject to change

Detailed information at [www.nga.gov](http://www.nga.gov) or (202) 842-6941