

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.

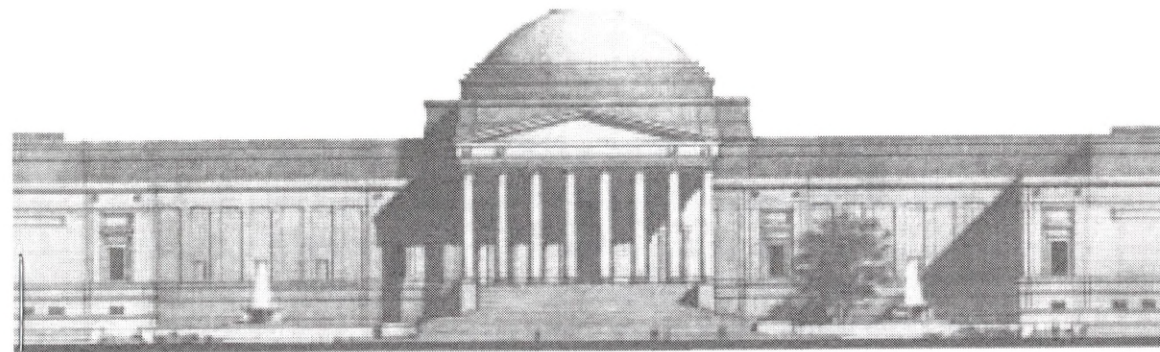
Please note that late entry or reentry of the West Building after 6:30 pm is not permitted.

For the convenience of concertgoers, the Garden Café remains open for light refreshments until 6:00 pm on Sundays.

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

www.nga.gov

Concerts are made possible in part through the generosity of donors to the National Gallery of Art through The Circle. Reserved seating is available in recognition of their support. Please contact the development office at (202) 842-6450 or circle@nga.gov for more information.



The Seventy-first Season of
The William Nelson Cromwell and F. Lammot Belin
Concerts

National Gallery of Art
2,915th Concert

Joseph Smith, pianist

December 12, 2012
Wednesday, 12:10 pm
West Building Lecture Hall

Admission free

Program

“Music for 12/12/12”

Carl Philipp Emanuel Bach (1714–1788)

Twelve Variations on “La Folia” (1776)

Robert Schumann (1810–1856)

Fantasy Pieces, op. 12 (1837)

John Field (1782–1837)

Twelve O’Clock Rondo (1832)

Frédéric Chopin (1810–1849)

Barcarolle in F-sharp Major, op. 66 (1845–1846)

Erich Wolfgang Korngold (1897–1957)

Entr’acte from *The Snowman* (1909)

George Gershwin (1898–1937)

Second Prelude (1926)

Euday Louis Bowman (1886–1949)

Twelfth Street Rag (1914)

The Musician

JOSEPH SMITH

With a reputation for uniquely effective presentation of little-known and rarely-played repertoire, pianist Joseph Smith was hailed by the *New York Times* for his “eloquent playing,” the *Frankfurter Allgemeine Zeitung* found him a “richly sensitive interpreter,” and Stuart Isacoff, in his book *A Natural History of the Piano*, calls Smith a “walking encyclopedia of the piano.”

A Steinway artist, Smith has performed at Alice Tully Hall, the American Cathedral in Paris, and at Carnegie Hall’s Stern Auditorium. This concert marks his third appearance at the National Gallery of Art. Known for his informative lecture-recitals, Smith recently appeared at the Chopin Foundation, the New York Grieg Society, the New York Society Library, and the Stephen Wise Free Synagogue.

Smith’s column “Rare Finds” has appeared in *Piano Today* magazine since 1993, and he has written for the British magazine *Piano*. For two years, “Joseph Smith’s Piano Bench” ran as a monthly feature on National Public Radio’s *Performance Today*. The editor of eleven piano anthologies, he has three volumes in the *Steinway Library of Piano Music*, is included in David Dubal’s *The Art of the Piano*, and his articles are cited in Maurice Hinson’s *Guide to the Pianist’s Repertoire*.

Joseph Smith’s prolific output of CD recordings includes *Familiar Melodies* (Briosso), which *Fanfare* magazine called “an imaginative new collection . . . the playing is always both intelligent and committed”; an album of music by Charles Tomlinson Griffes (Arkiv Music), of which *Stereophile* wrote that Smith plays “with consummate understanding and sensitivity”; and *Piano Barcarolles: From Venice to the Mississippi* (Briosso).

Program Notes

The number twelve has been important to number theorists throughout history, going back to the earliest records of the activity of soothsayers and astrologers. An important element in Hebrew and early Christian thought (twelve tribes of Israel, twelve apostles), twelve was also the number of principal gods in the ancient Greek pantheon. Taking its cue from Greco-Roman Mitraism and other religions that observed twelve-day festivals in mid-winter, the early Christian church established a twelve-day midwinter festival to celebrate the birth of Christ. Shi'ite Islam recognizes twelve Imams—legitimate successors of the prophet Muhammad—and Eastern Orthodoxy observes twelve Great Feasts.

As mystical values and characteristics were assigned to various numbers in the seventeenth century, the number twelve came to represent completeness and formal perfection, having within it the reverse multiples of the symbolically important numbers three and four. Even earlier, as musicians in Western Europe adapted the Greek modes to organs and other instruments, the result was the placement of twelve half-steps within each octave. Composers and poets often grouped their works in sets of twelve or multiples of twelve.

All of the music on today's program has been selected to feature the number twelve in some way, noting that this day is the last one in this century that will have the same number for the day, the month, and the year (12/12/12). In some cases, the number twelve is included in the title or the opus number, but in others, one has to know a detail of the work in order to make the connection. Frédéric Chopin's *Barcarolle in F-sharp Major*, for example, is in 12/8 meter, as are all traditional barcarolles. Erich Wolfgang Korngold, a child prodigy, completed the score for his ballet, *The Snowman*, when he was twelve years old, and George Gershwin's *Second Prelude* is in twelve-bar blues form.

Euday Louis Bowman, composer of the famed *Twelfth Street Rag*, was born in Fort Worth, Texas, where he learned to play the piano from his sister, Mary. He supplemented his meager income as a junk dealer by playing at local night spots. Before long, he became a local celebrity, playing by invitation in private living rooms and fire halls. He probably wrote *Twelfth Street Rag* while playing in a Main Street shoeshine parlor located between Tenth and Eleventh streets in Fort Worth. Though he wrote several original compositions between 1914 and 1917, including *Fort Worth Blues*, *Tipperary Blues*, and *Kansas City Blues*, his use of a repeating three-note melody and a duple-metered bass made *Twelfth Street Rag* his most popular hit. First published in 1914, the piece had a profound influence on jazz from the late 1920s through the 1940s. Bowman recorded his rag in 1924 and 1938, although his interpretation was not available to the wider public until he released a third recording in 1948. Other jazz musicians, however, made the song world famous through 120 recorded versions, including those of Louis Armstrong, Count Basie, Duke Ellington, and Fats Waller.

*Program notes by Stephen Ackert, head, music department,
National Gallery of Art*

Concerts in December 2012 at the National Gallery of Art

Empire Brass
with **Elisabeth von Trapp, soprano,**
and **Douglas Major, organist**

Holiday Concert

December 16, 2012
Sunday, 6:30 pm
West Garden Court



Kenneth Slowik, fortepianist
with **Catherine Manson, violist,**
and **Eric Hoeprich, clarinetist**

“Music from the Age of the Fortepiano, 1700–1830”

Presented in honor of *Masterpieces of American Furniture*
from the Kaufman Collection, 1700–1830

December 19, 2012
Wednesday, 12:10 pm
West Building Lecture Hall

Jennifer Lane, soprano
Kenneth Slowik, fortepianist

“Music from the Age of the Fortepiano, 1700–1830”

Presented in honor of *Masterpieces of American Furniture*
from the Kaufman Collection, 1700–1830

December 23, 2012
Sunday, 6:30 pm
West Building Lecture Hall