

NATIONAL GALLERY OF ART CONCERTS

October and November 1989

October

- 8 National Gallery Orchestra  
George Manos, *Conductor*  
Haydn: Salve Regina, Organ Concerto No. 2 and  
"Drum Roll" Symphony
- 15 Paul Komen, *piano*  
*Works by* Beethoven, Brahms and von Bruckner
- 22 Truls Mørk, *violin*  
Juhani Lagerspetz, *piano*  
*Works by* Lidholm, Stravinsky and Richard Strauss
- 29 Paul Tardif, *piano*  
*Works by* Mozart, Ravel and Carl Ruggles

November

- 5 National Gallery Vocal Arts Ensemble  
George Manos, *Artistic Director*  
*Early English and Italian vocal music*
- 12 National Gallery Orchestra  
George Manos, *Conductor*  
*Works by* Debussy, Creston, Corigliano and Prokofiev
- 19 Canadian Piano Trio  
*Works by* Mozart, Brahms and Smetana
- 26 Agi Rado, *piano*  
*Works by* Beethoven, Chopin and Kodaly

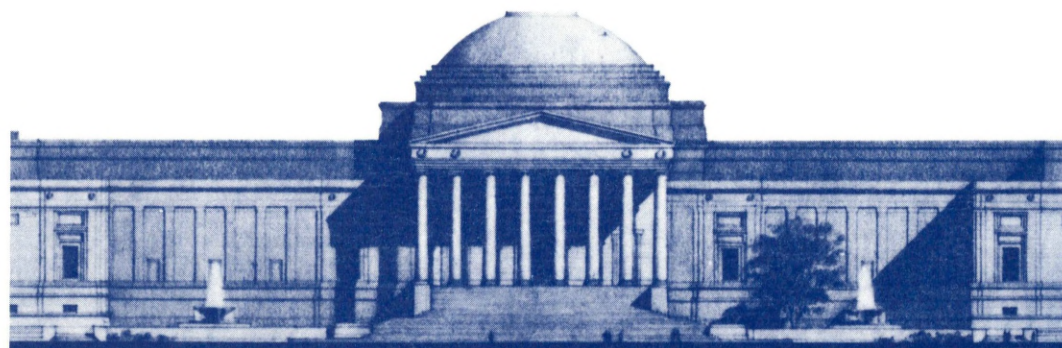
*Concerts at the National Gallery are open to the public, free of charge.*

*The use of cameras or recording devices during the performance  
is not allowed.*

THE WILLIAM NELSON CROMWELL CONCERTS

**National Gallery of Art**

*1942nd Concert*



PAUL KOMEN, *pianist*

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Sunday Evening, October 15, 1989  
at Seven O'clock  
West Building, West Garden Court

PROGRAM

Ludwig van Beethoven . . . . . Sonata in A-flat Major, Opus 110  
(1770-1827) (1821-22)

Moderato cantabile molto espressivo  
Allegro molto  
Adagio ma non troppo  
Fuga: Allegro, ma non troppo

Johannes Brahms . . . . . Sechs Klavierstücke, Opus 118  
(1833-1897) (1892)

Intermezzo in A Minor  
Intermezzo in A Major  
Ballade in G Minor  
Intermezzo in F Minor  
Romanze in F Major  
Intermezzo in E-flat Minor

Gerard von Brucke Fock . . . . . Two Preludes  
(1859-1935)

Opus 15, No. 21 in B-flat Major  
Opus 15, No. 15 in C-sharp Minor

INTERMISSION

Frédéric Chopin . . . . . Scherzo in C-sharp Minor, Opus 39  
(1810-1849)

Mazurka in A Minor, Opus 68, No. 2  
Ballade in F Minor, Opus 52  
Nocturne in F-sharp Major, Opus 15, No. 2  
Polonaise in A-flat Major, Opus 53

*This concert celebrates the Exhibition: Frans Hals.*

*These concerts are broadcast live on Radio Station  
WGMS, 570 AM and 103.5 FM.*

Dutch pianist PAUL KOMEN made his debut at the age of thirteen with a radio recording of works by Bach and Scriabin. During his time of study at the Sweelinck Conservatory in Amsterdam, where his teacher was Jan Wijn, he took part in master classes which led to his first professional recording in 1978. In 1980 he was a finalist in the International Tromp Piano Competition in Eindhoven, and in 1981 made his debut outside the Netherlands at Wigmore Hall in London. He undertook further studies in Germany and the United States, where his teachers were Hans Leygraf, György Sandor and György Sebok. Mr. Komen has performed with the Dutch Radio Symphony Orchestra and in the prestigious International Piano Festival of La Roque d'Anthéron in France. His United States debut took place last January at the Dutch Embassy in Washington, where he was given the honor of inaugurating the embassy's new Steinway piano.

In his last five piano sonatas, Beethoven reached a level of profundity and mastery of form unequalled in piano repertoire. The first movement of the *Sonata, Opus 110* is a seamless, long-spun sonata form, showing Beethoven at his most lyrical. Much of its material, as well as that of the following quirky and temperamental scherzo, is reworked in the third movement, which functions as the heart of the sonata and calls to mind sacred vocal music. Of this movement Vincent D'Indy wrote: The *Arioso* is one of the most poignant expressions of sorrow conceivable to man . . . The return of the fugue . . . is will asserting itself against the forces of annihilation. It is the resurrection."

Johannes Brahms was a skilled artisan of musical fabric, who was able to merge in his music the seemingly contradictory attributes of Romantic and Classical style. His piano music is not without bravura or brilliance, but they are never present just for their own sake; every turn of the music is governed by an innate musical and logical coherence. The large part of his output for the piano consists of fairly brief, introspective pieces such as those in tonight's recital. They can truly be described as *Lieder* for the piano, with their wide range of expressiveness and contrasting colors.

Gerard von Brucke Fock abandoned a promising career as a pianist to devote himself to painting and composition. His frequent travels from his home near Haarlem to Brittany gave him ample opportunity to respond to beautiful landscapes, both with the pen and with the brush. The titles of his works for orchestra (*Songs of the Sea, Breton Suite, Midday Impressions*) witness to the close relationship between the impressions formed on those journeys and his creative output. Von Brucke Fock's preludes and *moments musicaux* for the piano were admired by Grieg, who dubbed him "the Dutch Chopin".

Considered by many pianists and musicologists to be the quintessential composer of piano music in the Romantic period, Frédéric Chopin approached his art in a way that was at once personal and formal. The personal and innovative Chopin is very much in evidence in the *Scherzo, Ballade and Nocturnes* selected by Paul Komen for performance in this recital, whereas the *Polonaise* reveals Chopin's sense of the majestic and the heroic in musical form.