

CONCERTS AT THE NATIONAL GALLERY OF ART

November, December 1992, and January 1993

Dates and Performers

Programs (Subject to change)

NOVEMBER

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| 22 | National Gallery Orchestra
George Manos, <i>Conductor</i>
Jeffrey Chappell, <i>pianist</i>
Rosa Lamoreaux, <i>soprano</i>
Honoring the exhibition
<i>The Greek Miracle:
Classical Sculpture from
the Dawn of Democracy,
the Fifth Century B.C.</i> | Satie: <i>Gymnopédie, No. 2</i>
Ravel: <i>Five Greek Songs</i>
Sotireos Vlahopoulos: <i>Dream
Wanderer</i> for piano and orchestra
(World Premiere Performance)
Glazunov: <i>Overture on Greek Themes</i>
Skalkottas: <i>Greek Dances</i> |
| 29 | Jeffrey Multer, <i>violin</i>
Constance Moore, <i>piano</i> | Mozart: <i>Sonata, K. 296</i>
Prokofiev: <i>Sonata No. 1</i>
Schubert: <i>Rondo brillant</i> |

DECEMBER

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| 6 | National Gallery Orchestra
George Manos, <i>Conductor</i>
U.S. Navy Band Sea Chanters,
<i>Guest Ensemble</i>
Celebrating the fiftieth
anniversary of the first concert
at the National Gallery
(December 6, 1942) | Vaughan Williams: <i>Serenade to Music</i>
Holst: <i>Let All Mortal Flesh Keep Silence</i>
Haydn: <i>Symphony No. 89</i> |
| 13 | Barry Tuckwell, <i>French horn</i>
Marcantonio Barone, <i>pianist</i> | Koechlin: <i>Sonata, Op. 70</i>
Saint-Saens: <i>Romance in E Major,
Opus 67</i>
Poulenc: <i>Elegie</i>
Dukas: <i>Villanelle</i>
R. Strauss: <i>Andante</i>
Hindemith: <i>Sonata in F major</i> |
| 20 | The Maryland Camerata
Samuel Gordon, <i>Conductor</i> | Christmas Concert |
| 27 | Hecht and Shapiro, <i>piano duo</i> | Mozart: <i>Andante and Variations, K. 501</i>
Schumann: <i>Pictures from the East</i> |

JANUARY 1993

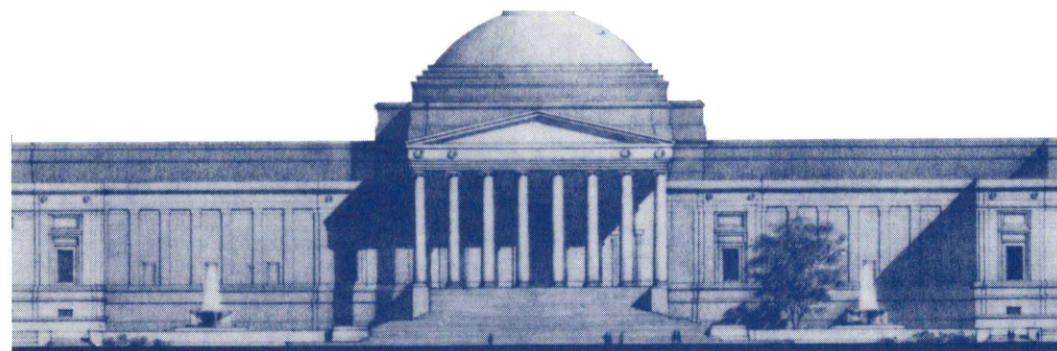
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| 3 | National Gallery Orchestra
George Manos, <i>Conductor</i> | Gala Viennese New Year Concert |
| 10 | Nancy Green, <i>cellist</i> | Rachmaninoff: <i>Sonata in G Minor</i>
J. S. Bach: <i>Suite No. 1 in G Major</i>
Bruch: <i>Kol Nidre</i> |

*Concerts from the National Gallery are broadcast in their entirety at 7:00 p.m.
on Sundays on WGTS radio, 91.9 FM, four weeks after the live performance.
The use of cameras or recording equipment is not allowed.*

THE WILLIAM NELSON CROMWELL and
F. LAMMOT BELIN CONCERTS

at the

National Gallery of Art



2062nd Concert

JEFFREY SIEGEL, *pianist*

Sunday Evening, November 15, 1992
at Seven O'clock
West Building, West Garden Court

PROGRAM

Joseph Haydn
(1732–1809)

Sonata in C Minor, Hob. No. XVI: 20
(1771)

Moderato
Andante con moto
Finale: Allegro

Robert Schumann
(1810–1856)

Carnaval, Opus 9
(1834–35)

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| 1. Préambule | 11. Chiarina |
| 2. Pierrot | 12. Chopin |
| 3. Arlequin | 13. Estrella |
| 4. Valse noble | 14. Reconnaissance |
| 5. Eusebius | 15. Pantalon et Colombine |
| 6. Florestan | 16. Valse allemande |
| 7. Coquette | Intermezzo: Paganini |
| 8. Réplique | 17. Aveu |
| Sphinxes | 18. Promenade |
| 9. Papillons | 19. Pause |
| 10. A.S.C.H.-S.C.H.A.
(Lettres dansant) | 20. March des "Davidsbündler"
contre les Philistins |

INTERMISSION

Sergey Prokofiev
(1891–1953)

Sonata No. 8 in B-flat Major, Opus 84
(1939–44)

Andante dolce
Andante sognando
Vivace

Born into a musical family in Chicago, pianist JEFFREY SIEGEL studied piano with Rudolf Ganz, Rosina Lhevinne, and Ilona Kabos. Mr. Siegel has gone on from that exceptional training to a flourishing international career. He has appeared with every major American orchestra, under such outstanding conductors as Claudio Abbado, Pierre Boulez, Charles Dutoit, James Levine, Loren Maazel, Neville Marriner, Zhubin Mehta, Leonard Slatkin, George Solti, and Klaus Tennstedt. Mr. Siegel also regularly performs outside the United States, in the leading musical cap-

itals of Europe, as well as in Buenos Aires, Tel Aviv, and Tokyo. He has appeared in many of the nation's significant festivals, among them *Mostly Mozart* at Lincoln Center, the Hollywood Bowl, Ravinia, the Blossom Festival, the Aspen Festival, and the Minnesota Orchestra's *Sommerfest*.

Mr. Siegel has expanded his musical endeavors to include conducting, and is in his third season as music director and conductor of the *Mainly Mozart Festival* at Arizona State University. He has also conducted orchestras in Chicago, Cleveland, Philadelphia, and Minneapolis, and makes his debut this season as guest conductor with the Pittsburgh Symphony.

Another important part of Jeffrey Siegel's performing life is his celebrated "Keyboard Conversations," which occur annually in eighteen American cities. The series has had its longest run in Scottsdale, Arizona, where it has entered its twelfth season. Jeffrey Siegel records for Denon and Orion, and was chosen by Maestro Slatkin and the St. Louis Symphony Orchestra to record with them the complete works for piano and orchestra of George Gershwin. A Steinway artist, Mr. Siegel appears at the National Gallery by arrangement with ICM Artists, Ltd., of New York City.

It is a curious feature of Haydn's gigantic musical output that, in spite of the fact that he was not a pianist and did not even receive keyboard training to any great extent in his youth, he nevertheless wrote more than fifty keyboard sonatas and several short pieces for the piano. He also experimented a good deal with the sonata form in this medium, producing nine sonatas with only two movements, as opposed to the customary three, and two four-movement sonatas. Haydn also departed from tradition in terms of the order of movements, sometimes using a theme and variations right away in the first movement and at other times finishing the sonata with a minuet. The *Sonata in C Minor* is his only sonata in that key, and indeed one of only eight for which he chose a minor key. It is one of his most dramatic and unrestrained keyboard works.

Carnaval, which according to Schumann was finished exactly at carnival time in 1835, depicts a masked ball of the type that was popular during the season just prior to Lent. Among the personalities present at Schumann's imaginary ball are his fiancée of that time, Ernestine von Fricken, disguised as Estrella, and his future wife, Clara Wieck, disguised as Chiarina. Chopin and Paganini also make appearances. Cryptically autobiographical, this work also features Eusebius and Florestan, alternate sides of Schumann's complex personality.

Prokofiev's *Eighth Sonata*, composed late in his career, is his longest and most lyrical. He seems to have outgrown the wish to be an *enfant terrible* of the piano, which characterizes some of his earlier sonatas, particularly the sixth, with its *con pugno* passages, intended to be played with the fist! Prokofiev's reverence for his romantic predecessors is apparent in this work, particularly in the first movement, which is at times reminiscent of passages from the sonatas of Schumann. Elements of classical style are also present: the form of the second movement approaches that of the minuet, and the *Vivace* is a fast-moving *rondo* with a *scherzo* as an interlude.