

CONCERTS AT THE NATIONAL GALLERY OF ART

January, February, and March 1993

Dates and Performers

Programs (Subject to change)

JANUARY

- 31 National Gallery Orchestra
George Manos, *Conductor*
- Albert Roussel: *Spider's Feast*
Prokofiev: *Classical Symphony*
Mozart: *Symphony No. 41 ("Jupiter")*

FEBRUARY

- 7 The Fresk Quartet
Lars Fresk, *violin*
Hans-Erik Westberg, *violin*
Lars-Gunnar Bodin, *viola*
Per-Goran Skytt, *cello*
- Dag Wirén: *Quartet, Opus 28, No. 4*
Brahms: *Quartet No. 3*
- 14 The Grieg Trio
Solve Sigerland, *violin*
Ellen Margrete Flesjo, *cello*
Vebjorn Anvik, *piano*
Honoring the Edvard Grieg
Anniversary Year
- Haydn: *Trio in G Major*
Dvorak: *Trio, Opus 65*
Lasse Thoresen: *Bird of the Heart*
- 21 Angela Hewitt, *pianist*
- Bach: *Partita No. 5, BWV 829*
Chopin: *The Four Impromptus*
Granados: *Spanish Dancers, Volume 2*
- 28 Young Uck Kim, *violinist*
- To be announced

MARCH

- 7 National Gallery Orchestra
George Manos, *Conductor*
- To be announced
- 14 Eugenia Zukerman, *flutist*
Dennis Helmrich, *piano*
Honoring the exhibition
William M. Harnett
- J. S. Bach: *Sonata in B Minor,*
BWV 1030
Copland: *Duo for Flute and Piano*
Messiaen: *La merle noir*
- 21 National Gallery
Vocal Arts Ensemble
George Manos, *Artistic Director*
Rosa Lamoreaux, *soprano*
Beverly Benso, *contralto*
Samuel Gordon, *tenor*
Robert Kennedy, *baritone*
With members of the
National Gallery Orchestra,
George Manos, *Conductor*
- A concert of Bach arias

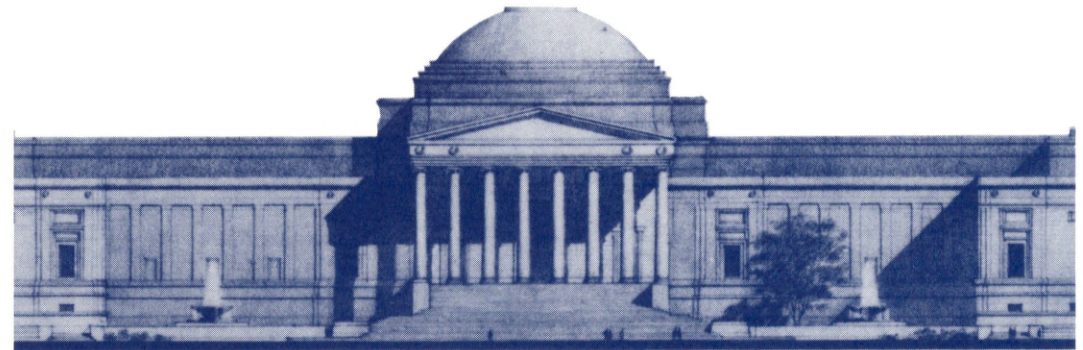
*Concerts from the National Gallery are broadcast in their entirety at 7:00 p.m.
on Sundays on Radio Station WGTS, 91.9 FM, four weeks after the live performance.
The use of cameras or recording equipment is not allowed.*

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

THE WILLIAM NELSON CROMWELL and
F. LAMMOT BELIN CONCERTS

at the

National Gallery of Art



2072nd Concert

MARC PONTIUS, *pianist*

Sunday Evening, January 24, 1993
at Seven O'clock
West Building, West Garden Court

PROGRAM

Johannes Brahms
(1833–1897) Ballades, Opus 10
(1854)

Andante; allegro; andante
Andante; allegro non troppo; molto staccato e leggiero;
andante
Intermezzo: Allegro
Andante con moto

Karlheinz Stockhausen
(b. 1928) No. 4: Klavierstück VII
(1954–55)

INTERMISSION

Pierre Boulez
(b. 1925) Twelve Notations
(1945, revised 1985)

Première sonate
(1946)

Claude Debussy
(1862–1918) Étude pour les arpèges composés
(1915)

Two Preludes from Book I
(1910)

Des pas sur la neige (Footsteps in the Snow)
Ce qu'a vu le vent d'ouest (What the West Wind Saw)

MARC PONTUS has earned widespread acclaim for his eclectic programming, bringing together the great masterpieces of the baroque and classical eras and the avant-garde. He has performed in many of the historic halls and festivals of the world, including the Salle Gaveau and the Salle Cortot in Paris, Wigmore Hall and the South Bank in London, the Concertgebouw in Amsterdam, and Carnegie and Merkin Recital Halls in New York City. A former student of Madame Bascouret de Gueraldi, who was assistant to Alfred Cortot at the *École normale de Paris*, Mr. Ponthus received a grant from the French government for study in the United States with Claudio Arrau. Top prizes have been awarded him in international piano competitions in Spain, New York, Cincinnati, and at the University of Maryland's William Kappell Piano Competition. Marc Ponthus has appeared as soloist with the Rochester Philharmonic, and is scheduled to appear with several

other American orchestras under the auspices of the Affiliate Artists Program. In 1991 he presented the first performance of the complete solo piano works of Pierre Boulez in New York City, receiving outstanding reviews. Mr. Ponthus also writes on philosophy and lectures on musical subjects.

Brahms was only twenty-one when he wrote his *Ballades*, and was emotionally torn between his loyalty to his hero Robert Schumann, who by that time had been confined to a mental asylum, and his strong attraction to Schumann's wife, Clara. Normally secretive about the motivation behind his music, here Brahms acknowledged a dark old Scottish tale of patricide, entitled *Edward*, as the inspiration for the first ballade. The second invokes the spirit of Schumann, in that it contains a musical acrostic in the form of the repeated musical motive F-A-F. These three notes were a musical motto which was a coded response to the musical motive F-A-E, which Brahms' friend and colleague Joseph Joachim had incorporated into one of his works for violin. Joachim's motto was "Frei aber einsam" — "Free, but lonesome," while Brahms' was "Frei aber froh" — "Free, but happy."

Stockhausen's *Klavierstücke V-X* is a cycle of works begun in 1953 and finished in 1962, and subsequently labeled "Work No. 4." *Klavierstück VII* demands a variety of touch and pedal techniques, muffling the tone or producing reverberative effects with progressive pedal work, and the creation of harmonics produced by depressing the keys silently. These techniques make possible an emphasis on the inner quality of notes and on the complex relationships between sound and silence, pauses and movement.

Boulez withdrew his *Twelve Notations* almost immediately after composing them, and left them untouched for almost forty years. In 1984 he saw fit to create an orchestral version of the first four notations, substantially recomposing them in the process. Boulez has plans to recreate all twelve as orchestral pieces, and in the meantime has authorized their publication, with his own revisions, as piano pieces. The piece which occupies the center position in the set of twelve, *No. 6*, is a retrograde canon. Boulez' *Sonate*, composed in 1946, was one of the first works he allowed to be published. It consists of two movements of roughly equal length, which are placed in opposition to each other. Whereas the first movement is relatively reserved at the outset, the increasing frequency of fast-moving, assertive figures eventually gives it the character of a toccata. The second movement begins as a toccata, but is repeatedly interrupted by slower-moving music, and thereby the process is reversed. At the end of this movement, Boulez interjects a rare moment of silence, followed by a reminder of the opening material of the first movement.

The twelve *Études pour le piano* are the last works Debussy composed for the instrument. Unlike the études written by the romantic pianists, these are not virtuoso exercises. The virtuosity here is that of the composer, as he relates his craft and his imagination to the special complexities of the piano. In spite of his declared aversion to program music and program notes, Debussy consistently gave descriptive titles to his *Préludes*, albeit placing the title at the end of each piece, rather than at the beginning. Nor could he resist the temptation to make programmatic suggestions for the player, such as the one that follows *Des pas sur la neige*: "The rhythm should have the aural value of a melancholy snow-bound landscape."