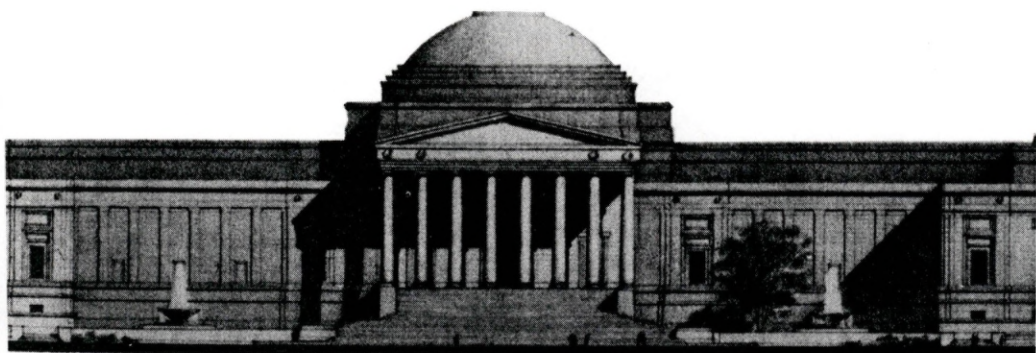


THE WILLIAM NELSON CROMWELL and  
F. LAMMOT BELIN CONCERTS

at the

**National Gallery of Art**



*2117th Concert*

MARCANTONIO BARONE, *pianist*

---

Sunday Evening, March 27, 1994  
at Seven O'clock  
West Building, East Garden Court  
*Admission free*

## PROGRAM

Edvard Grieg  
(1843-1907)

Lyriske Stykker (Lyric Pieces), Opus 43  
(1886)

Sommerfugl (Butterfly)  
Ensom Vandrer (Solitary Wanderer)  
I Hjemmet (In My Homeland)  
Liden Fugl (Little Bird)  
Erotik (Eroticism)  
Til Foråret (In Spring)

Franz Liszt  
(1811-1886)

Ballade No. 2 in B Minor  
(1853)

Henry Cowell  
(1897-1965)

What's This  
(1914)  
The Tides of Manaunaun  
(1912)  
The Banshee  
(1925)

## INTERMISSION

Johannes Brahms  
(1833-1897)

Sonata No. 3 in F Minor, Opus 5  
(1853)

Allegro maestoso  
Andante espressivo  
Scherzo: Allegro energico  
Intermezzo (Rückblick): Andante molto  
Finale: Allegro moderato ma rubato

A prizewinner at both the 1985 Busoni and 1987 Leeds International Competitions, American pianist MARCANTONIO BARONE made his debut with the Philadelphia Orchestra in 1973 at the age of ten. His recital experience includes concerts in all of the major U.S. cities, as well as at the Ravinia Festival and at San Francisco's Midsummer Mozart Festival. Prior to his graduate studies with Leon Fleisher at the Peabody Conservatory in Baltimore, he studied with Eleanor Sokoloff, Susan Starr, and Leonard Shure. An active chamber musician, Mr. Barone is a member of the Lenape Chamber Ensemble and the Richmond Chamber Players, and appears frequently in the Philadelphia Orchestra Chamber Music Series. He is head of the piano department at the Bryn Mawr Conservatory of Music, where he has taught since 1980. Marcantonio Barone appears at the National Gallery by arrangement with Philip W. Young & Associates of Bryn Mawr, Pennsylvania.

During the summer of 1864, Ole Bull, a violinist and long time family friend of Edvard Grieg, exposed Grieg for the first time to the folk music of Norway. Soon after, Grieg discovered and expressed his intentions as a musician: to compose works reflective of the national spirit of his Norwegian homeland. As a result, many of Grieg's works, including the *Lyric Pieces*, are overtly based upon the themes and styles of Norwegian folk music. Like the character pieces of Schumann, whose piano works became familiar to Grieg during the time of his studies in Germany, each of the movements which comprise Grieg's *Lyric Pieces* evokes a particular mood, as implied by the movement's title.

Like Grieg, Franz Liszt developed a nationalist interest in the popular music of his native country which inspired the composition of his well-known *Hungarian Rhapsodies*. During the time when he completed the *Rhapsodies*, Liszt also composed the *Ballade No. 2 in B minor*, a large scale work which demonstrates Liszt's mastery of the piano. Typical of many of the works of Liszt, who developed piano technique further than any of his predecessors or contemporaries, the *Ballade* demands a seasoned technical dexterity.

Henry Cowell, not having been widely exposed to the mainstream European musical repertoire during his formative years and wanting, as he put it, "to live in the *whole world* of music," sought artistic inspiration for his works from the sounds of nature and the noises of human life. Inspired by a creation story by the Irish-American poet John Varian, Cowell wrote *The Tides of Manaunaun* as a depiction of the rolling of cosmic waves, represented by the rolling of cluster chords in the lower registers of the keyboard. In some of his works, Cowell abandons the convention of playing on the piano keys. In *The Banshee*, the performer plucks and strums the strings within the piano while an assistant holds down the damper pedal so that the strings can vibrate freely. Partly because they are iconoclastic, Cowell's works remain largely unperformed and unfamiliar to the public. For example, his *Eleventh*

*Symphony*, "The Rituals of Music" (1953), did not receive its Washington Premiere Performance until April 2, 1989, when it was presented by the National Gallery Orchestra under the direction of George Manos.

- notes by Sue Anne Jager

CONCERTS AT THE NATIONAL GALLERY OF ART  
April and May 1994

APRIL

3 (No concert)

- |    |  |   |
|----|--|---|
| 10 | National Gallery Orchestra<br>George Manos, Conductor<br><i>Fifty-first American Music<br/>Festival begins</i> | Music by Gordon Getty,<br>Henry Cowell, Howard Hanson,<br>and Deems Taylor  |
| 17 | The Monticello Trio<br>Mark Rush, <i>violin</i><br>Tannis Gibson, <i>piano</i><br>Mathias Wexler, <i>cello</i> | Barbara Kolb: <i>Monticello Trio</i><br>Ives: <i>Trio</i> (1911)<br>Judith Shatin: <i>Ignotu numine</i><br>David Lang: <i>Burn Notice</i> |
| 24 | Eugene Gratovich, <i>violinist</i><br>Sylvia Golman, <i>pianist</i>  | Cowell: <i>Sonata</i><br>Ives: <i>Pre-first Sonata</i><br>Cage: <i>Six Melodies</i>   |

MAY

- |   |  |  |
|---|--|--|
| 1 | The Stanley Cowell Trio  | Jazz Concert   |
| 8 | Richard Lalli, <i>baritone</i><br>Gary Chapman, <i>pianist</i><br><i>Last concert of the American<br/>Music Festival</i> | Songs by Gershwin, Harold<br>Arlen, Kurt Weill, Barber,<br>Bernstein, and Ives |

*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 during the performance is not allowed.*

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