Mother and Child and the final movement by Augusta Savage's Gamin. It was when Grieg was twenty-one years old that he had a change of attitude toward the folk music of his native Norway, to which he had previously paid little attention. This embrace of the traditional was encouraged by the composer Rikard Nordraak, whom Grieg met in Copenhagen in 1864, and inspired infusion of strong melodic folk elements into Grieg's richly chromatic yet clearly harmonic style. When describing their first meeting, Grieg said "It was as if a mist fell from my eyes and I knew what I wanted." All of his later works, including the C Minor Violin Sonata, contain echoes of Norwegian melodic turns or rhythms, but still preserve Grieg's strongly individualistic approach to composition. The Violin Sonata shows a great degree of thematic concentration, but nevertheless, Grieg always insisted that he wrote music from the heart.

- Notes by Chris Pritchett

The last concert of the National Gallery's 1995-1996 season will take place next Sunday, June 30, at 7:00 p.m. Pianist Enrique Graf will play works by Mendelssohn, Mussorgsky, and North and South American composers.

Concerts will resume on October 6, 1996, with a concert by the National Gallery Orchestra, George Manos, conductor.

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.

The Fifty-fourth Season of

THE WILLIAM NELSON CROMWELL and E. LAMMOT BELIN CONCERTS

at the

National Gallery of Art



2200th Concert

FRITZ GEARHART, violinist PAUL TARDIF, pianist

Sunday Evening, June 23, 1996 at Seven O'clock West Building, West Garden Court

Admission Free

PROGRAM

Wolfgang Amadeus Mozart (1756-1791)

Sonata in B-Flat Major K.570 (1789)

Allegro Adagio Allegretto

William Grant Still (1895-1978)

Suite for Violin and Piano

Majestically; Vigorously Slowly and Expressive

Rhythmically and Humorously

INTERMISSION

Edvard Grieg (1843-1907)

Sonata in C Minor Opus 45 (1887)

Allegro molto e appassionato Allegretto espressivo alla Romanza Allegro animato

Coming from a family of professional musicians, FRITZ GEARHART received his master's degree and the prestigious Performer's Certificate from the Eastman School of Music in Rochester, New York, where he studied with Donald Wellerstein. Formerly of the widely acclaimed Chester String Quartet, Mr. Gearhart has performed in many major halls around the country, including Alice Tully Hall and Carnegie Recital Hall, as well as the Kennedy Center's Terrace Theater. He has also been often heard on National Public Radio, as well as on live radio broadcasts. Mr. Gearhart is currently on the faculty at East Carolina University in Greenville, North Carolina.

PAUL TARDIF is also a graduate of the Eastman School of Music, where he won first prize in the International Piano Guild Competition. He went on to earn his Doctor of Musical Arts Degree at the Peabody Conservatory under renowned pianist Leon Fleischer. He also received a Fulbright Grant, and consequently studied in Munich and Salzburg. A finalist in the Alfredo Casella International Piano Competition, Mr. Tardif has appeared at the Carnegie Recital Hall, the Kennedy Center, and twice before at the National Gallery, as both accompanist and soloist. He has also performed as soloist with the North Carolina Symphony, the Kennedy Center Orchestra, the Kansas City Philharmonic, and the Boston Pops Orchestra, and has toured Costa Rica and Jordan. Mr. Tardif has taught at the Universities of Kansas and Maryland and at the Peabody Conservatory, and is a colleague of Fritz Gearhart on the faculty of East Carolina University.

"Above us a violinist, below us another...in the last room opposite ours, a hautboyist. Merry conditions for composing! You get so many ideas!" So proclaimed Mozart in a letter to his sister, jokingly, one suspects. A Shakespeare-style investigation into the authenticity of Mozart's work is hardly necessary! The *Sonata in B-Flat Major* was composed in Vienna during February 1789, and is primarily a keyboard piece with violin accompaniment. It was most likely written for one of Mozart's students, and although it sounds relatively simple in comparison to the virtuosity that some of Mozart's works demand, the *Sonata in B-Flat Major* is still deceptively difficult to play.

William Grant Still holds the accolade as the first black American to conduct a major orchestra, the first to have a symphony played by a leading orchestra, and the first to have an opera performed by a leading company. As if this were not enough, Still also held Rosenwald and Guggenheim fellowships, the Harmon Award, and a myriad of other prizes. He became interested in composing while at Wilberforce College and at The Oberlin College Conservatory, where his work was interrupted by Navy Service in World War I. The prejudice that he encountered during the war may have provided the inspiration for his first major work, the Afro-American Symphony, premièred in 1931 by the Rochester Philharmonic Orchestra. Still owed the discovery of his style partly to the avant-garde nature of his private tutor, Edgard Varèse. However, after a period of experimental work. Still turned to a neo-romantic style, with graceful melodies supported by conventional harmonies and rhythms. Each of the three movements of the Suite for Violin and Piano is inspired by a piece of Afro-American sculpture. The first is suggested by Richmond Barthe's African Dancer, the second by Sargent Johnson's