

NATIONAL GALLERY OF ART CONCERTS

March, April, 1988

March

- 6 National Gallery Vocal Arts Ensemble
George Manos, *Director*
Works by Dvorak, Mendelssohn, Villa-Lobos
and Santoro
- 13 National Gallery Orchestra
George Manos, *Conductor*
Works by Prokofiev and Brahms
- 20 UMBC Camerata
Samuel Gordon, *Conductor*
Works by Dvorak, Schubert, Poulenc
- 27 Margaret Mills, *pianist*
Works by Beethoven, Brahms, Debussy,
Newman and Schonthal

April

- 3 Thomas Beveridge, *baritone*
William Huckaby, *piano*
Works by Purcell, Thomson, Dvorak,
Beveridge, Tchaikovsky

45th American Music Festival

- 10 National Gallery Orchestra
George Manos, *Conductor*
Works by Bales, Waxman, Cowell
- 17 Norman Fischer, *cello*
Jeanne Kierman Fischer, *piano*
Works by Rothberg, Sirota, Herbert, Carter
- 24 Ingrid Lindgren, *piano*
Works by Seegar, Harris, Barber, Meyers

Concerts are open to the public, free of charge.

THE WILLIAM NELSON CROMWELL CONCERTS

National Gallery of Art

1889th Concert



MARGARET MILLS, *pianist*

Sunday Evening, March 27, 1988
at Seven O'clock
West Building, East Garden Court

PROGRAM

Anthony Newman Fanfare for an Occasion
(b. 1941)

World Premiere Performance
Commissioned by Margaret Mills

Ludwig van Beethoven Rondo in G Major
(1770-1827) Opus 51, No. 2 (1798)

Ruth Schonthal The Canticles of Hieronymous
(b. 1924)

World Premiere Performance
Commissioned by Margaret Mills

INTERMISSION
Twelve minutes

Johannes Brahms Variations on a Theme
(1833-1897) by Robert Schumann
Opus 9 (1854)

Claude Debussy Préludes
(1862-1918) (Book I – 1910)
(Book II – 1913)

Brouillard (Book II)
Tierces alternées (Book II)
Général Lavine – excentric (Book II)
Des pas sur la neige (Book I)
Ce qu'a vu le vent d'ouest (Book I)

Pianist MARGARET MILLS combines an extensive performing career with an active commitment to teaching piano at the Turtle Bay Music School in New York City and at the Center for Chamber Music in Greenwich, Connecticut. She has performed recitals in New York's Carnegie Recital Hall and Alice Tully Hall, and presented her Washington debut here at the National Gallery in 1979. She has appeared as concerto soloist with the Little Orchestra Society at Lincoln Center, as well as with the Boston Pops, the Fort Meyers (Florida) Symphony and the Schenectady Symphony.

In 1981, Ms. Mills made her London debut at Wigmore Hall, with subsequent concerts in Edinburgh, Glasgow, Berlin and Geneva. She has returned to Europe for several return engagements and tours, including the Music Festival of Gaeta, Italy. She has made it a point to include the work of American composers in a major portion of her concerts abroad.

Ms. Mills has been acclaimed for her innovative programming, which includes a program devoted entirely to American women composers, an all-French program and an all-Romantic program. She regularly commissions American composers to write new works for piano, two of which we hear for the first time tonight.

Margaret Mills appears through the courtesy of Dodie Lefebvre Recital Management, of New York City.

In *The Canticles of Hieronymous*, RUTH SCHONTHAL has taken as inspiration the Hieronymous Bosch Triptych, "The Garden of Earthly Delights". Like the painting, the musical work has three sections, or panels: "Creation-Paradise", "The Garden of Earthly Delights", and "Hell". The painting's emotional range and Medieval symbolism are here represented by musical symbols. In "Creation-Paradise", the creation of life is suggested by a motive of sequentially rising fourths, which are later transformed to symbolize the intrusion of evil. The "Garden of Earthly Delights" is a shimmering collage of slowly varying figurations, becoming increasingly passionate as the section unfolds. "Hell" is portrayed as an ongoing battle between musical motives, or forces, which were previously introduced.

*These Concerts are broadcast live by Radio Station
WGMS, 570 AM and 103.5 FM.*