

NATIONAL GALLERY OF ART CONCERTS

CONCERTS IN JUNE 1989

June

- 11 Nana Mukhadze, *pianist*
Works by Schubert, Debussy and Schumann
- 18 Paul Maillet, *pianist*
Works by Mendelssohn, Ravel and Schumann
- 25 National Gallery Orchestra
George Manos, *Conductor*
Doriot Anthony Dwyer, *flute, Guest Artist*
Works by Bach and Beethoven

Concerts at the National Gallery resume in October 1989

October

- 1 National Gallery Orchestra
George Manos, *Conductor*
- 8 National Gallery Orchestra
George Manos, *Conductor*
- 15 Paul Komen, *pianist* (Netherlands)
- 22 Truls Mørk, *cellist* (Norway)
- 20 Paul Tardif, *pianist* (USA)

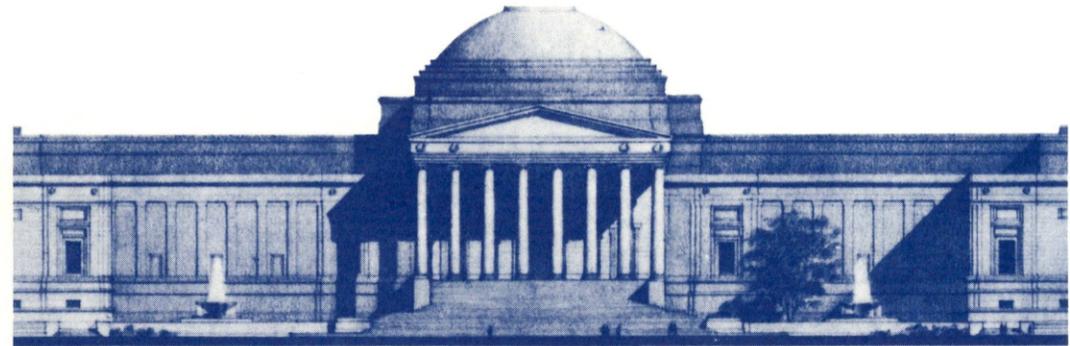
Concerts are open to the public, free of charge.

*The use of cameras or recording devices during the performance
is not allowed.*

THE WILLIAM NELSON CROMWELL CONCERTS

National Gallery of Art

1936th Concert



WEEKLEY AND ARGANBRIGHT

Piano duettists

Dallas Weekley
Nancy Arganbright

Sunday Evening, June 4, 1989
at seven o'clock
West Building, West Garden Court

PROGRAM

Max Reger Two Waltzes, Opus 22
(1873-1916) (1898)

No. 1: Allegro
No. 2: Piu vivace

Wolfgang Amadeus Mozart Sonata in F Major, K. 497
(1756-1791) (1786)

Adagio: Allegro di molto
Andante
Allegro

Felix Mendelssohn Allegro Brillante, Opus 92
(1809-1847) (1841)

INTERMISSION
(*Twelve Minutes*)

Johannes Brahms Variations on a Theme of Robert Schumann
(1833-1897) (1861)

Edvard Grieg Norwegian Dance, Opus 35, No. 2
(1843-1907) (1881)

Johannes Brahms Hungarian Dance No. 5
(1858)

Franz Liszt Mephisto Waltz
(1811-1886) (1870)

*These concerts are broadcast live on Radio Station
WGMS, 570 AM and 103.5 FM.*

WEEKLEY AND ARGANBRIGHT, husband and wife piano duettists, have repeatedly been acclaimed by critics both here and abroad for their original artistry in the piano, four-hand medium. They have been active for over twenty years in presenting concerts, making recordings and presenting workshops, as well as founding an annual "Four-Hand Festival." Their research work has resulted in the discovery and revival of a number of important one-piano, four-hand works. Both pianists are artists-in-residence at the University of Wisconsin at LaCrosse.

The tradition of piano duet recitals began during the eighteenth century. The most spectacular of the early recitals were those given by Mozart and his sister, which were heralded events in all the great courts of Europe. In the nineteenth century, when the vogue of this particularly intimate art reached its peak, such musicians as Schubert, Mendelssohn, Brahms and Liszt were participants, both as performers and composers.

Reger was one of the most prolific and gifted duet composers of his day. His music is solidly rooted in that which went before him, especially that of J. S. Bach. While Reger's music is often extremely complex and marked by restless, chromatic modulation, these waltzes have a graceful open-air charm, reminiscent of the *Liebeslieder Waltzes* of Johannes Brahms.

Many music lovers consider Mozart's *Sonata in F Major* to be not only his greatest four-hand piano work, but his greatest keyboard work altogether. No less a Mozart scholar than Alfred Einstein acclaimed it as "Mozart's crowning work".

Composed in Leipzig, Mendelssohn's *Allegro Brillante* is a virtuoso piece of the first order, with its breath-taking passages ranging from the slightest pianissimo to thundering octaves. As such, it is an excellent showcase of the diverse technical possibilities of the four-hand medium.

A work of large proportions, the *Variations on a Theme* present Brahms' profound reflections on the last melody penned by Robert Schumann. Totally insane by the time he wrote it, Schumann imagined that the melody was communicated to him by the spirits of Schubert and Mendelssohn.

Both of the dances by Grieg and Brahms are more famous in versions for orchestra, but they were, in fact, originally piano duets. In each case, folk tunes are the basic musical material.

In the published score to his *Mephisto Waltz*, Liszt printed the following program: "There is a wedding feast at the village inn, with music, dancing, carousing. Mephistopheles and Faust pass by, and Mephistopheles induces Faust to enter and take part in the festivities. Mephistopheles snatches the instrument from the hands of the lethargic fiddler, and draws from it indescribably seductive and intoxicating strains. The amorous Faust whirls about with a full-blooded village beauty in a wild dance; they waltz in mad abandon, out of the room, into the open, away into the wood. The sound of the fiddler grows softer and softer, and the nightingale warbles his love-laden song."