NATIONAL GALLERY OF ART CONCERTS

October and November 1989

October
8 National Gallery Orchestra
  George Manos, Conductor
  Haydn: Salve Regina, Organ Concerto No. 2 and
  “Drum Roll” Symphony

15 Paul Komen, piano
  Works by Beethoven, Brahms and von Brucken Fock

22 Truls Mörk, violoncello
  Juhani Lagerspetz, piano
  Works by Lidholm, Stravinsky and Richard Strauss

29 Paul Tardif, piano
  Works by Mozart, Ravel and Carl Ruggles

November
5 National Gallery Vocal Arts Ensemble
  George Manos, Artistic Director
  Early English and Italian vocal music

12 National Gallery Orchestra
  George Manos, Conductor
  Works by Debussy, Creston, Corigliano and Prokofiev

19 Canadian Piano Trio
  Works by Mozart, Brahms and Smetana

26 Agi Rado, piano
  Works by Beethoven, Chopin and Kodaly

Concerts at the National Gallery 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

1942nd Concert

PAUL KOMEN, pianist

Sunday Evening, October 15, 1989
at Seven O’clock
West Building, West Garden Court
PROGRAM

Ludwig van Beethoven .................. Sonata in A-flat Major, Opus 110 (1770-1827) (1821-22)
   \begin{itemize}
   \item Moderato cantabile molto espressivo
   \item Allegro molto
   \item Adagio ma non troppo
   \item Fuga: Allegro, ma non troppo
   \end{itemize}

Johannes Brahms ..................... Sechs Klavierstücke, Opus 118 (1833-1897) (1892)
   \begin{itemize}
   \item Intermezzo in A Minor
   \item Intermezzo in A Major
   \item Ballade in G Minor
   \item Intermezzo in F Minor
   \item Romanze in F Major
   \item Intermezzo in E-flat Minor
   \end{itemize}

Gerard von Brucken Fock ................. Two Preludes (1859-1935)
   \begin{itemize}
   \item Opus 15, No. 21 in B-flat Major
   \item Opus 15, No. 15 in C-sharp Minor
   \end{itemize}

INTERMISSION

Frédéric Chopin ................ Scherzo in C-sharp Minor, Opus 39 (1810-1849)
   \begin{itemize}
   \item Mazurka in A Minor, Opus 68, No. 2
   \item Ballade in F Minor, Opus 52
   \item Nocturne in F-sharp Major, Opus 15, No. 2
   \item Polonaise in A-flat Major, Opus 53
   \end{itemize}

This concert celebrates the Exhibition: Frans Hals.

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

Dutch pianist PAUL KOMEN made his debut at the age of thirteen with a radio recording of works by Bach and Scriabin. During his time of study at the Sweelinck Conservatory in Amsterdam, where his teacher was Jan Wijn, he took part in master classes which led to his first professional recording in 1978. In 1980 he was a finalist in the International Tromp Piano Competition in Eindhoven, and in 1981 made his debut outside the Netherlands at Wigmore Hall in London. He undertook further studies in Germany and the United States, where his teachers were Hans Leygraf, Gyorgy Sandor and Gyorgy Sebok. Mr. Komen has performed with the Dutch Radio Symphony Orchestra and in the prestigious International Piano Festival of La Roque d'Anthéron in France. His United States debut took place last January at the Dutch Embassy in Washington, where he was given the honor of inaugurating the embassy's new Steinway piano.

In his last five piano sonatas, Beethoven reached a level of profundity and mastery of form unequalled in piano repertoire. The first movement of the Sonata, Opus 110 is a seamless, long-spun sonata form, showing Beethoven at his most lyrical. Much of its material, as well as that of the following quirky and temperamental scherzo, is reworked in the third movement, which functions as the heart of the sonata and calls to mind sacred vocal music. Of this movement Vincent D'Indy wrote: The Arioso is one of the most poignant expressions of sorrow conceivable to man . . . The return of the fugue . . . is will asserting itself against the forces of annihilation. It is the resurrection.

Johannes Brahms was a skilled artisan of musical fabric, who was able to merge in his music the seemingly contradictory attributes of Romantic and Classical style. His piano music is not without bravura or brilliance, but they are never present just for their own sake; every turn of the music is governed by an innate musical and logical coherence. The large part of his output for the piano consists of fairly brief, introspective pieces such as those in tonight's recital. They can truly be described as Lieder for the piano, with their wide range of expressiveness and contrasting colors.

Gerard von Brucken Fock abandoned a promising career as a pianist to devote himself to painting and composition. His frequent travels from his home near Haarlem to Brittany gave him ample opportunity to respond to beautiful landscapes, both with the pen and with the brush. The titles of his works for orchestra (Songs of the Sea, Breton Suite, Midday Impressions) witness to the close relationship between the impressions formed on those journeys and his creative output. Von Brucken Fock's preludes and moments musicaux for the piano were admired by Grieg, who dubbed him "the Dutch Chopin".

Considered by many pianists and musicologists to be the quintessential composer of piano music in the Romantic period, Frédéric Chopin approached his art in a way that was at once personal and formal. The personal and innovative Chopin is very much in evidence in the Scherzo, Ballade and Nocturnes selected by Paul Komen for performance in this recital, whereas the Polonaise reveals Chopin's sense of the majestic and the heroic in musical form.