

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 Bruckner Fock

22 Truls Mørk, *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.

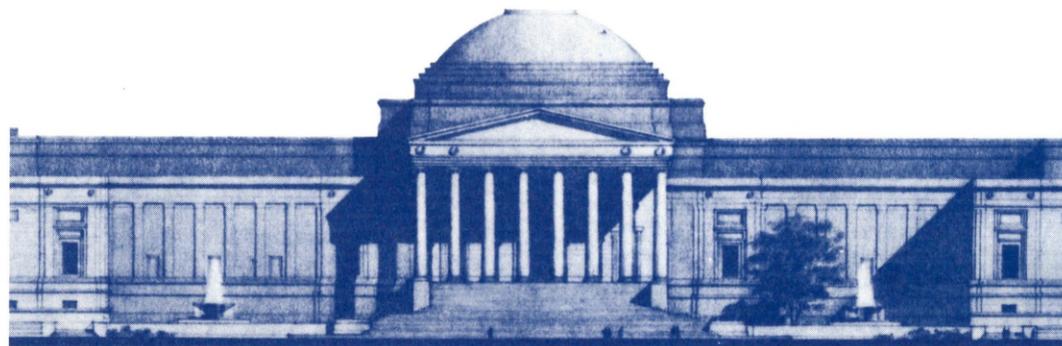
*The use of cameras or recording devices during the performance
is not allowed.*

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

THE WILLIAM NELSON CROMWELL CONCERTS

National Gallery of Art

1943rd Concert



TRULS MØRK, *cellist*
JUHANI LAGERSPETZ, *pianist*

Sunday Evening, October 22, 1989
at Seven O'clock
West Building, West Garden Court

PROGRAM

Ingvar Lidholm Quatro Pezzi
(b. 1921) (1955)

1. Tempo robusto
2. Tempo fantastico
3. Tempo ritmico
4. Tempo rubato

Richard Strauss Sonata in F Major, Opus 6
(1864-1949) (1883)

Allegro con brio
Andante ma non troppo
Finale: Allegro vivo

INTERMISSION

Robert Schumann Adagio and Allegro in A-flat Major
(1810-1856) Opus 70 (1849)

Arne Nordheim "Clamavi" for Cello Solo
(b. 1930) (1980)

Igor Stravinsky Suite Italienne
(1882-1971) (1932)

Introduction
Serenade
Aria
Tarantella
Menuet et finale

*This recital is presented in cooperation with the
Royal Norwegian Embassy.*

TRULS MØRK was born in Bergen, Norway, in 1961, and was first taught the cello by his father. He continued his studies with Frans Helmerson at the Swedish Radio Music School in Stockholm, where he was awarded a Soloist Diploma in 1983. In 1982, he was the first Scandinavian to become a finalist and prize winner at the Moscow Tchaikovsky Competition. In 1983 he won the International Cassado Cello Competition in Florence, Italy, and also the Unesco Prize at the Tribune for Young Artists in Bratislava, Czechoslovakia.

He performed his United States debut in Town Hall in 1986, and won a top prize in the Walter W. Naumburg Competition. Mr. Mørk plays on a rare Montagna cello, made in Venice in 1723, provided him by SR Bank of Stavanger, Norway.

Finnish pianist JUHANI LAGERSPETZ started playing the piano at the age of five. He studied at the Turku Conservatory from the age of six, with later studies taking place at the Sibelius Academy in Helsinki and the Leningrad State Conservatory. He has had considerable success at international competitions, including the Tchaikovsky, where he received the prize in 1982 for the best interpretation of a Soviet work and was a semifinalist in 1986. He has performed as soloist with orchestras conducted by Paavo Berglund, Esa-Pekka Salonen and Lief Segerstam, among others. Mr. Lagerspetz has made numerous recordings for the Finnish Broadcasting Company and is an instructor at the Sibelius Academy of Helsinki.

Ingvar Lidholm's early works reveal a Nordic tone and an affiliation for the style of Hindemith and Nielsen. Later he took up 12-note serialism, but with a style that retained the character of choral music in its voice leading, resulting in music of a lyrical nature which lies within the middle ground of modern music. In 1971, Lidholm fulfilled a rather unusual assignment from the Swedish government, in that he composed a special piece of music to be printed on a postage stamp issued in honor of Sweden's composers.

The music Richard Strauss wrote before 1887 confirms the legend that his father refused to let him study any music other than standard musical classics, with special emphasis on Beethoven and Mendelssohn. Young Strauss's struggle for self-expression in the context of classical norms is eloquently voiced by his only cello sonata, which he began writing at age sixteen. Its lyrical opening outburst sets the tone for the work, which projects vitality and spirit in spite of an overabundance of sequential repetitions.

Schumann's chamber music may be regarded as an extension of his piano writing. Themes and configuration are more often than not pianistic, and the other instrument or instruments often end up doubling the piano. The medium was one in which he exercised his penchant for complex figuration and subtle harmonic changes, along with the thematic links between movements which were one of his trademarks.

Best known for his compositions for electronic media, Norwegian composer Arne Nordheim might be said to have come full circle in composing his "Clamavi" for solo cello in 1980, after eighteen years of composing and performing almost exclusively works that involve tape or synthesizers. His experimentations have also ventured into the plastic arts; in collaboration with sculptor Arnold Haukeland, he created a "sound sculpture", equipped with tone generators which begin to "sing" when daylight strikes its implanted photoelectric cells.

Composed during his "neo-classical" period, Stravinsky's *Suite Italienne* looks to Baroque dance suites as its model. While adopting some of the mannerisms of 18th century music, the composer created a new musical language replete with new "verbs" in the form of unorthodox harmonic progressions and harmonic rhythm.

Please note that tonight's program has been changed
and will be performed as follows:

Ingvar Lidholm Quatro Pezzi (1955)
(b. 1921)

1. Tempo robusto
2. Tempo fantastico
3. Tempo ritmico
4. Tempo rubato

Robert Schumann Fantasiestücke op. 73 for cello and piano (1849)
(1810 - 1856)

Zart und mit Ausdruck
Lebhaft, leicht
Rasch und mit Feuer

Claude Debussy Sonata for Cello and Piano (1915)
(1862 - 1918)

Prologue. Lent
Sérénade. Modérément animé -
Finale. Animé

Intermission

Arne Nordheim "Clamavi" for Cello Solo (1980)
(b. 1930)

Edvard Grieg Sonata for Cello and Piano in A Minor, op. 36
(1843-1907)

Allegro agitato
Andante molto tranquillo
Allegro molto e marcato