

NATIONAL GALLERY OF ART CONCERTS

November and December 1989

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

December

- 3 Donald Collup, *baritone*
Kenneth Merrill, *piano*, with Chamber Ensemble
Works by Gabriel Fauré
- 10 National Gallery Orchestra
George Manos, *Conductor*
Works by Mahler and Brahms
- 17 The Maryland Camerata
Samuel Gordon, *Director*
Christmas Concert
- 24 No concert; Gallery closed
- 31 No concert; Gallery closed

THE WILLIAM NELSON CROMWELL CONCERTS

National Gallery of Art

1944th Concert



PAUL TARDIF, *pianist*

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.*

Sunday Evening, October 29, 1989
at Seven O'clock
West Building, West Garden Court

PROGRAM

Wolfgang Amadeus Mozart Sonata in E-flat Major, K. 282
(1756-1791) (1774)

Adagio
Menuetto I and II
Allegro

Carl Ruggles Evocations: Four Chants for Piano
(1876-1971) (1937-45)

Largo
Andante, sempre poco rubato
Adagio sostenuto
Moderato appassionato

Frédéric Chopin Barcarolle, Opus 60
(1810-1849) (1846)

Four Mazurkas
Opus 63, No. 3, in C-sharp Minor
Opus 17, No. 2, in E Minor
Opus 7, No. 5, in C Major
Opus 56, No. 2 in C Major
Grande Valse Brillante in E-flat Major
Opus 18 (1831)

INTERMISSION

Maurice Ravel Le Tombeau de Couperin
(1875-1937) (1917)

Prélude
Fugue
Forlane
Rigaudon
Menuet
Toccata

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

PAUL TARDIF was born in Buffalo, New York, where he received early music training from Warren Case, a student of Ernest Hutcheson. As a student at the Eastman School of Music, he studied with Cecile Genhart and won First Prize in the International Piano Guild Competition. He earned the D.M.A. from the Peabody Conservatory as a student of Leon Fleisher. The recipient of a Fulbright grant, he studied in Munich and Salzburg, where he made a successful European debut and was a prize winner in the Alfredo Cassella International Piano Competition. Mr. Tardif has taught at the University of Kansas, the University of Maryland and at the Peabody Conservatory. In 1971 he joined the artist-faculty of East Carolina University's School of Music, where he is currently a Professor of Music.

Mozart's *Sonata, K. 282* has an unusual movement configuration, in that the work begins with a lyrical, binary form *adagio*, followed by two minuets and a *rondo*. The melodic motives and harmonies are similar to material found in a much later work, *The Marriage of Figaro*.

When Carl Ruggles died unacclaimed at the age of 95, he was venerated by only a few musicians who perceived the strength of his uncompromising contemporaneousness. Encouraged during his lifetime by equally uncompromising composers, among them Edgar Varèse, Henry Cowell and Charles Ives, Ruggles persisted honestly and consistently in his craft, producing a small body of complex works which are only beginning to be appreciated. The *Evocations* are four coloristic miniatures, each of which is dominated by the intervals of the minor second, the major seventh and the minor ninth. Despite the use of these strong dissonances and a taut intensity of style, these pieces have a rhapsodic quality which can be highly emotional.

The *Barcarolle in F-sharp Minor*, with its combination of melodic beauty, satisfying structure and harmonic innovation, is one of Chopin's greatest works for solo piano. The barcarolle, with its gently rocking $\frac{6}{8}$ or $\frac{12}{8}$ rhythm, is an adaptation of the songs of the Venetian gondoliers. The mazurka, a Slavonic dance from the Polish province of Mazovia, was one of Chopin's favorite genres. Altogether he wrote fifty-eight mazurkas, of which one of the earliest (Opus 7, No. 5) and one of the last (Opus 63, No. 3) are included in Mr. Tardif's selection of four. From the Slavonic musical tradition they contain both the slow-moving, whimsical melodies of the folk songs and the vigorous dotted rhythms of the folk dances. The *Grande Valse Brillante* was a popular success from the moment of its publication. Audiences ever since have loved its jubilant, extroverted character, and its frenzied coda.

Each of the movements of *Le Tombeau de Couperin* is dedicated to one of Ravel's fellow Frenchmen who died in World War I. It intends to be a tribute to eighteenth century French musical style, rather than to Couperin himself. A suite of French dances and characteristic keyboard pieces, it marks a return in Ravel's compositional method to the kind of clarity and elegance that prevailed in the eighteenth century.