

NATIONAL GALLERY OF ART CONCERTS

December 1989 and January 1990

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 with audience caroling

24 No concert; Gallery closed

31 No concert; Gallery closed

January

7 National Gallery Orchestra
George Manos, *Conductor*
Viennese gala New Year concert

14 Theodora Hanslowe, *mezzo-soprano*
Mark Markham, *piano*
Works by Poulenc, Schoenberg and Rossini

21 Coleman Blumfield, *piano*
Works by Mozart, Mendelssohn and Babin

28 The Charleston String Quartet
Works by Mozart, Castaldo and Schumann

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

1948th Concert



AGI RADO, *pianist*

Sunday Evening, November 26, 1989
at Seven O'clock
West Building, West Garden Court

PROGRAM

- Ludwig van Beethoven Sonata No. 6, in F Major
(1770-1827) Opus 10, No. 2 (1796-98)
Allegro
Allegretto
Presto
- Frédéric Chopin Polonaise-Fantaisie in A-flat Major
(1810-1849) Opus 61 (1846)
- César Franck Prélude, Choral et Fugue in B Minor
(1822-1890) (1884-85)

INTERMISSION
(*Twelve minutes*)

- Zoltán Kodály Dances of Marosszék
(1882-1967) (1930)
- Franz Liszt *from* *Années de pèlerinage*, Vol. 2
(1811-1886) (1861)
from Venezia e Napoli
Gondoliera
Tarantella

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

Born and trained in Hungary, pianist AGI RADO began her piano studies with her mother, a well-known music teacher. She made her performing debut at the age of eleven and ultimately received the professional and performing artist diplomas from the Franz Liszt Academy in Budapest. She was a student of Leo Weiner and a protégé of the great Hungarian composer Zoltán Kodály, who was at that time on the faculty of the Academy. She performed his compositions in concert on a number of occasions, including a performance of the *Dances of Marosszék* which was attended by the composer and his wife Emma. While still a student, Ms. Rado won first prize in the Hungarian Chopin Contest on two separate occasions. She has also won the Harriet Cohen Award for chamber music and as solo instrumentalist.

Ms. Rado has appeared ten times as guest artist with the Baltimore Symphony and has given recitals at Western Maryland College, the Phillips Gallery, Catholic University, American University, the Fine Arts Museum of Dallas, the Isabella Stewart Gardner Museum and Loyola College, where she is a member of the faculty. Her overseas tours have included recitals in seventeen countries. In the spring of 1990 she will return to Europe for more concerts, and will perform in Rio de Janeiro under the auspices of Partners of the Americas.

Beethoven's *Opus 10* contains three sonatas, all of which are typical of his early period in that they respect the established rules of sonata composition. Even at this point in his development, however, Beethoven was baffling his listeners with the progressive and experimental aspect of his work. These sonatas were criticized as having too many themes, whereas the themes, which are few in number, are actually just presented in different guises as they are repeated.

The *Polonaise-Fantaisie in A-flat* is Chopin's last and most climactic work in this genre. In melodic beauty and lyricism it rivals the *ballades*, but its rhythmic drive and lofty emotions are definitely those of the *polonaise*, which Chopin conceived as an epic poem in music in praise of his country's struggles, its sorrows and its eternal hope.

Zoltán Kodály developed and interest in Hungarian folk music after having established a career as a composer in the pan-European, post-impressionistic style. Eventually folk music became a dominant influence in his writing, and he is best known for his nationalistic works. The *Dances of Marosszék* are based on peasant dances from the region of the same name, and were also arranged by Kodály for orchestra.

The three dances that make up the set entitled *Venezia et Napoli* are actually an appendix added to Liszt's larger work, *Anées de pèlerinage, Volume 2*, the main part of which was completed in 1858. Liszt used existing themes by other composers and reworked them in his own exciting style to create virtuoso keyboard dances.