

NATIONAL GALLERY OF ART CONCERTS

March and April, 1990

March

- 18 Vienna String Trio (Austria)
Works by Mozart, von Einem and Beethoven
- 25 Stephen Honigberg, *cello*
Kathryn Brake, *piano*
Works by Shostakovich, Bach and Schubert

April

- 1 The Forough-McCracken Duo
Ali Forough, *violin*
Carolyn McCracken, *piano*
Works by Beethoven, Debussy and Bartok
- 8 Maria Mereilles, *piano*
Works by Beethoven, Chopin and Prokofiev
- 15 Classical Brass and Rosewood Chamber Consort
Easter Concert: Works by Buxtehude, Albinoni,
Gabrielli and J.S. Bach

47th AMERICAN MUSIC FESTIVAL – APRIL 22 through MAY 27, 1990

- 22 National Gallery Orchestra
George Manos, *Conductor*
Paul Hume, *narrator*
Works by Bales, Ward and Copland
- 29 American String Quartet
Works by Copland, Tsontakis and Adam

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

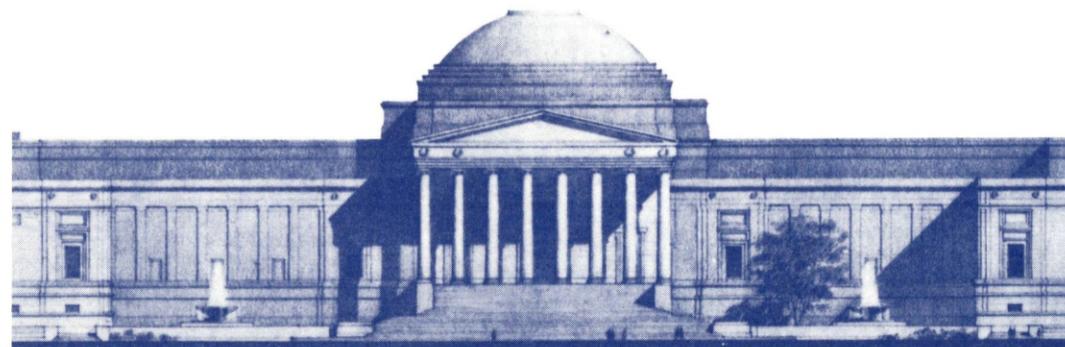
Concerts at the National Gallery are open to the public, free of charge.

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

THE WILLIAM NELSON CROMWELL CONCERTS

National Gallery of Art

1961st Concert



GLEND A MAURICE, *mezzo-soprano*
RUTH PALMER, *piano*

Sunday Evening, March 11, 1990
at Seven O'clock
West Building, East Garden Court

PROGRAM

Francis Poulenc Le travail du peintre
(1899-1963) (1956)

Pablo Picasso
Marc Chagall
Georges Braque
Juan Gris
Paul Klee
Juan Miró
Jacques Villon

Ralph Vaughan Williams Four Last Songs
(1872-1958) (1954-58)

Procris
Tired
Hands, Eyes and Heart
Menelaus

Wolfgang Korngold Abschiedslieder, Opus 14
(1897-1957)

Sterbelied
Dies eine kann mein Sehnen nimmer fassen
Mond, so gehst du wieder auf
Gefasster Abschied

INTERMISSION
(*Twelve minutes*)

Maurice Ravel Deux mélodies hébraïques
(1875-1937) (1914)

L'énigme éternelle
Kaddisch

Joseph Marx Five Songs
(1882-1964)

Nocturne
Selige Nacht
Pierrot dandy
Valse de Chopin
Hat dich die Liebe berührt

Mezzo-soprano GLENDA MAURICE, whose voice has been described as possessing a rich dark timbre equal to that of a Wagnerian soprano, has used her vocal talent to create a diverse career in music. Known chiefly as an art song interpreter specializing in the late Romantic works of nineteenth and early twentieth century composers, she has made four record albums and has had recital engagements throughout both the United States and the Netherlands. She made her European orchestra debut with Amsterdam's Concertgebouw Orchestra, and since then has performed with the Boston Symphony Orchestra. In addition to her active performing career, Ms. Maurice is a professor of voice at the University of Minnesota.

Pianist RUTH PALMER has fashioned a career out of the art of vocal and instrumental accompanying. She received her master's degree from the Manhattan School of Music and was a fellow at the Tanglewood Music Festival. Since then, she has been associated with the Opera Company of Philadelphia, Opera Delaware, and Minnesota Opera Theatre. Ms. Palmer is an accompanist for faculty recitals at numerous universities including the Philadelphia College of the Arts and the University of Minnesota, and in 1987 she was named "Woman-in-Residence" for outstanding achievement in music at West Chester University. Ms. Palmer currently lives in the Minneapolis/St. Paul area where she regularly performs with Ms. Maurice and other artists.

Le travail du peintre is among the last of Francis Poulenc's numerous song cycles. The seven poems were commissioned by the composer from the poet, Paul Eluard. According to his diary, Poulenc felt that the poems about the painters might "revive my songs to paint musically Picasso, Chagall, Braque, Gris, Klee, Miró, or Villon". There are ways in which the musical portraits are as graphic as the work of the artists themselves. From the imperative side of Picasso's painting to the rambling "scherzo" of Chagall, or the melancholy of Juan Gris, elements of each painter's work can be found in the music and the poetry which bear his name. The personal dimension and cohesiveness of this undertaking by Poulenc were enhanced by the fact that all of the painters were contemporaries of the poet and the composer, with whom they were, in most cases, personally acquainted.

Ralph Vaughan Williams' *Four Last Songs* were not originally composed as a set, but are fragments of two projected song cycles. The pieces were written near the end of his life, between 1954 and 1958, and are settings of poetry written by his wife, Lady Ursula Vaughan Williams. The mythological subject matter of the texts was an unusual choice for Vaughan Williams, and the result is the most intimate and personal of his musical expressions.

Erich Wolfgang Korngold was a precocious musician whose compositions in his pre-teen and teenage years were greatly admired, both by the public and by fellow musicians. Korngold matured into a unique composer, whose personal imprints are recognizable, and are carefully preserved by his compositional technique. As in all his songs, the *Abschiedslieder (Farewell Songs)* are meticulously marked in terms of dynamics and expression. There are only two bars in the entire cycle where no mark of instruction for the performers is given. Korngold died in Hollywood, California, after devoting his later musical output to the scoring of films.

Most of Joseph Marx' songs were written quite early in his career, between 1908 and 1912. Marx never stretched the boundaries of tonality, as did some of his contemporaries, but instead he added notes onto basic triads to form what were called "conceptual dissonances". Extreme give and take of the tempo also characterized his music, and led one critic to describe it as exemplary of "restrained voluptuousness". Marx was a highly conservative composer whose influence and popularity, although limited by and large to his native Austria, played a significant role in that country's rich musical culture.