NATIONAL GALLERY OF ART CONCERTS

April and May, 1990

April

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

May

6 The Maryland Camerata
   Samuel Gordon, Conductor

13 McCoy Tyner Trio
   Jazz Concert

20 Robert DeGaetano, piano
   Works by Barber, Gershwin
   Gottschalk and DeGaetano

27 National Gallery Orchestra
   George Manos, Conductor
   Works by MacDowell and Grofe

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

1965th Concert

MARIANA MEIRELLES, pianist

Sunday Evening, April 8, 1990
at Seven O'clock
West Building, West Garden Court
PROGRAM

Ludwig van Beethoven
(1770-1827)
Sonata No. 6 in F Major
Opus 10, No. 2 (1796-98)
Allegro
Allegretto
Presto

Fryderyk Chopin
(1810-1849)
Allegro
Allegretto
Presto

Fryderyk Chopin
(1810-1849)
Sonata No. 3 in B Minor
Opus 58 (1844)
Allegro maestoso
Scherzo: Allegro vivace
Largo
Finale: Presto non tanto; Agitato

INTERMISSION
(Twelve minutes)

Alexander Skryabin
(1872-1915)
Sonata No. 9 in F Major
Opus 68 (1913)

Sergey Prokofiev
(1891-1953)
Two Etudes, Opus 2
No. 1, in D Minor
No. 4, in C Minor

Franz Liszt
(1811-1886)
Concert Etude: Waldesrauschen
(c. 1848)
Mephisto Waltz
(1860)

MARIA MEIRELLES, a native of Brazil, in addition to being an active recitalist, has appeared as concerto soloist under such notable conductors as Arthur Fiedler, Gyora Bernstein and Sixten Ehrling. She has also been featured in numerous broadcasts by National Public Radio and PBS, both in the United States and in Latin America. Ms. Meirelles began her piano studies with her mother, concert pianist Nicia Roubaud, and continued them in the United States, primarily under Gyorgy Sandor at the University of Michigan in Ann Arbor, from which she holds the Doctor of Musical Arts degree. Possessed of a wide-ranging repertoire, she is identified particularly with the performance of the complete piano sonatas of Beethoven. She has performed the entire cycle several times, including in her New York debut in Carnegie Hall, which received enthusiastic critical acclaim.

Beethoven's Sixth Piano Sonata, Opus 10, is dedicated to Countess von Browne, wife of Count Johann Georg von Browne, to whom the Opus 9 string trios are dedicated. The full extent of this couple's friendship with Beethoven is not known; it is known, however, that the eccentric count, a Russian of Irish descent, presented Beethoven with the valuable gift of a horse. The third movement is unusual among the early sonatas in that it has a contrapuntal final movement, a technique which Beethoven did not use again until his last five piano sonatas.

Chopin dedicated his Third Piano Sonata to another countess, Madame de Perthuis, who was one of his pupils. Written at a time when Chopin was sensing that he would not live much longer, the sonata features a second movement which, although not a funeral march like the more famous slow movement of his Second Sonata, is a poetic expression of unrestrained grief. The final Presto non tanto stands out among Chopin's compositions in its fusion of dramatic and heroic feeling with quicksilver keyboard motion.

Skryabin's brief but enigmatic one-movement Sonata No. 9 was given the intriguing subtitle, "The Black Mass", by the composer. The subtitle hints at the complexity of this seemingly simple work, which possesses mysterious secrets that are difficult challenges for both the interpreter and the listener.

In the Etudes, Opus 2, Prokofiev presents the full range of his pianistic style. As studies, they present the pianist with many technical challenges, while alternating between Prokofiev's rhythmic drive and grotesque, mocking sense of humor on the one hand, and his simple, beautiful lyricism on the other.

Although not as profound as his immortal Transcendental Etudes, Liszt's Concert Etudes have remained extremely popular as technical studies and concert pieces. Waldesrauschen, which means "Sounds of the Forest", is an indirect, impressionistic rendition of the rustling of leaves and other sounds, real or imagined, that one associates with the woods. The Mephisto Waltz, based on an episode from the Faust legend in which Mephisto beguiles Faust with his violin playing, is marked by the use of open fifths as it begins, in imitation of the tuning that that instrument requires, even when the player is the devil himself!