

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 Grofé

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

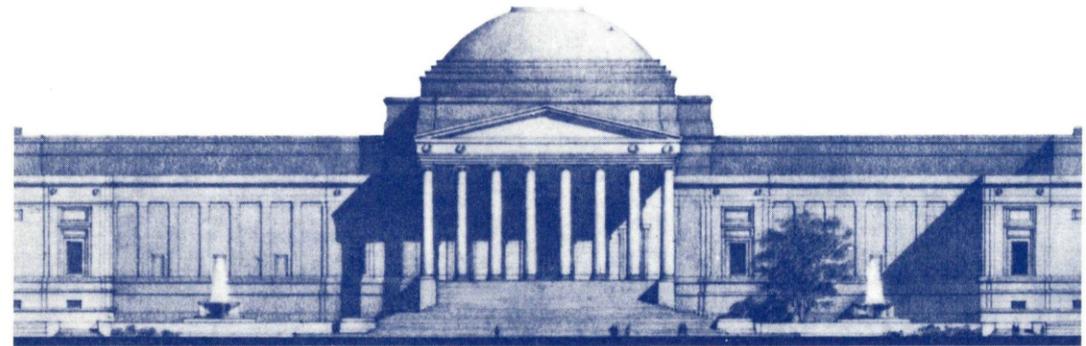
*Concerts at the National Gallery are open to the public, free of charge.*

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

THE WILLIAM NELSON CROMWELL CONCERTS

**National Gallery of Art**

*1965th Concert*



MARIA MEIRELLES, *pianist*

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Sunday Evening, April 8, 1990  
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

Fryderyk Chopin . . . . . Sonata No. 3 in B Minor  
(1810-1849) Opus 58 (1844)

Allegro maestoso  
Scherzo: Allegro vivace  
Largo  
Finale: Presto non tanto; Agitato

INTERMISSION  
(*Twelve minutes*)

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

Sergey Prokofiev . . . . . Two Etudes, Opus 2  
(1891-1953) (1909)

No. 1, in D Minor  
No. 4, in C Minor

Franz Liszt . . . . . Concert Etude: Waldesrauschen  
(1811-1886) (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!