NATIONAL GALLERY OF ART CONCERTS

June 1990

10 Ariel Trio
   Works by Beethoven, Dvorak and Frank Martin

17 Daria Telizyn, piano
   Works by Barber, Tchaikovsky and Liszt

24 Theodora Hanslowe, mezzo-soprano, Mark Markham, piano
   Works by Poulenc, Schoenberg, Purcell and Obradors

CONCERTS IN CELEBRATION OF THE 50th ANNIVERSARY
OF THE NATIONAL GALLERY OF ART

October
7, 14 National Gallery Orchestra, George Manos, Conductor
21 Martina Arroyo, soprano
28 Shura Cherkassky, piano

November
4 National Gallery Orchestra, George Manos, Conductor
11 Emmanuel Vardi, viola
18 Daniel Heifetz, violin
25 Anton Kuerti, piano

December
2 National Gallery Orchestra, George Manos, Conductor
9 National Gallery Vocal Arts Ensemble
   George Manos, Artistic Director
16 Oscar Shumsky, violin
23 The Maryland Camerata (Christmas Concert)
   Samuel Gordon, Conductor
30 National Gallery Orchestra (New Year Concert)
   George Manos, Conductor

January 1991
6 Ann Schein, piano
13 Zvi Zeitlin, violin
20 Michael Ponti, piano
27 Alessandra Marc, soprano

Concerts in celebration of the 50th Anniversary continue
through December 1991

For a brochure listing the entire season’s concerts write to the National Gallery of Art Music Office, Washington, D.C. 20565.

THE WILLIAM NELSON CROMWELL CONCERTS

National Gallery of Art

1973rd Concert

Sunday Evening, June 3, 1990
at Seven O’clock
West Building, West Garden Court
Program

César Franck ............................................................... Prélude, Aria and Finale (1822-1890) (1886-87)
I. Prélude
II. Aria
III. Finale

Maurice Ravel .............................................................................................. Miroirs (1875-1937) (1904-5)
I. La valée des cloches (The Valley of the Bells)
II. Noctuelles (Night Moths)
III. Oiseaux tristes (Sorrowful Birds)
IV. Une barque sur l’océan (A Boat on the Ocean)
V. Alborada del gracioso (Dawn Song of the Jester)

Intermission
(Twelve minutes)

Charles Alkan ............................................................... Four Sketches, Opus 63 (1813-1888) (1861)
I. La vision
II. Les enharmoniques
III. Le premier billet doux (First Love-letter)
IV. Le tambour bat aux champs (The Drummer in the Field)

Emmanuel Chabrier ............................................................... España (1883) (1841-1894)

Pianist DUNCAN STEARNS, a native of Washington, D.C. and a graduate of the Peabody Conservatory and the University of the Arts, has established a reputation as a brilliant interpreter of piano music of various styles. His teachers included Rosina Lhevinne, Julio Esteban, and Sascha Gorodnizky. Last season, Mr. Stearns was chosen to perform Franz Liszt’s B Minor Piano Sonata for the American Liszt Society Festival in Utah, which led to repeat performances at Lincoln Center, at the United Nations, and in Providence, Rhode Island. He has appeared with conductor André Previn on The Steinway Hour and as solo pianist in numerous live performances broadcast by National Public Radio. The Festival de Bruxelles in Belgium has invited Mr. Stearns to perform the Franck Prélude, Aria and Finale as part of its Franck Centennial Celebration this fall. He recently recorded music by Haydn and Charles Griffes and has also made recordings of works by Josef Hofmann, César Cui, Jacques Ibert, Rachmaninoff, and Edward MacDowell. He has produced a number of concert transcriptions and performance editions, all published by the Willis Music Company. Mr. Stearns has recorded for the Musical Heritage Society, Orion, and Dan-sounds and is represented by Harry De Fresse of ICA Management, Inc., New York City.

The Prélude, Aria and Finale is the last piano music composed by César Franck, who died in 1890. A cyclic work of grand proportions, it demonstrates Franck’s penchant for utilizing themes from earlier movements in the culmination of the final movement of a work.

Maurice Ravel’s Miroirs have been recognized by subsequent generations as a milestone in the piano repertoire, in that it is the composer’s first great experiment in music for the sake of sonority alone. Mr. Stearns performs the five pieces in a different order from that in which they appear in most printed editions, in order to highlight the Barque and Alborado movements, which were the two chosen by Ravel for later transcription for orchestra.

Charles-Valentin Alkan’s music is still unfamiliar to most concert audiences. A friend and period-artiste of both Chopin and Liszt, Alkan inherited most of Chopin’s pupils after his death. The Four Sketches are modest works compared to most of Alkan’s creations, which include devilishly demanding etudes and a symphony for solo piano. The composer’s career was cut short by a freak accident; he was crushed by a falling bookcase while reaching for a copy of the Talmud, of which he was a lifelong scholar.

One of many works that Chabrier produced for the Paris Opera, España was written after the composer visited Spain. Mr. Stearns’ transcription is based on a version recorded by the Philadelphia Orchestra under Eugene Ormandy.