

NATIONAL GALLERY OF ART CONCERTS

June 1990

- 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

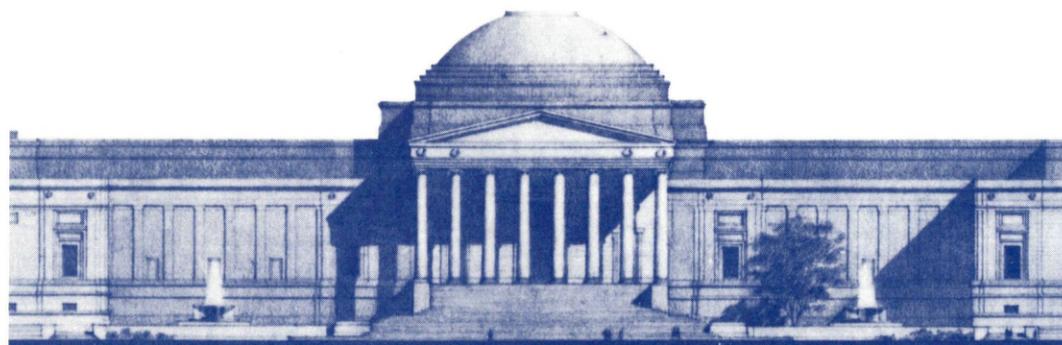
For a brochure listing the entire season's concerts write to the National Gallery of
Art Music Office, Washington, D.C. 20565.

Concerts at the Gallery are open to the public, free of charge, and are broadcast
live on Radio Station WGMS, 103.5 FM. The use of cameras or recording devices
during the performance is not allowed.

THE WILLIAM NELSON CROMWELL CONCERTS

National Gallery of Art

1975th Concert



DARIA TELIZYN, *pianist*

Sunday Evening, June 17, 1990
at Seven O'clock
West Building, West Garden Court

PROGRAM

Samuel Barber Nocturne, Opus 33
(1910-1981) (1959)

Pyotr Il'yich Tchaikovsky Barcarolle, Op. 37b, No. 6
(1840-1893) March from the Nutcracker Suite
Autumn Song, Op. 37b, No. 10

Franz Liszt Il lamento (1857)
(1811-1886) La leggierezza (1857)

INTERMISSION
(*Twelve minutes*)

Franz Liszt Sonata in B Minor (1854)
Lento assai; Allegro energico
Andante sostenuto
Allegro energico

Canadian-born pianist DARIA TELIZYN, who makes her home in Washington, carries on the grand tradition of the virtuoso concert pianist through her many performances of the romantic piano repertoire in Canada, Europe, the United States and South America. She has appeared in many of Europe's most prestigious halls, including London's Purcell Room and Amsterdam's Concertgebouw, and has recently been presented in Washington by the Chopivsky Foundation. Ms. Telizyn began her studies in Toronto at the Royal Conservatory of Music, subsequently studying at the University of Western Ontario under Guido Agosti. She has the Master of Music degree

from the Peabody Conservatory and has pursued post-graduate coaching under Denyse Riviere and Claude Frank. She has a large number of radio broadcasts to her credit, including concerts broadcast by Canada's CBC, Holland's CRV, and the classical music stations of New York, Boston, Chicago and Los Angeles. Ms. Telizyn has recorded works of Liszt for Claudio Records in London and has plans to record Liszt piano concertos with the Las Vegas Symphony and his *Totentanz* and *Lelio* fantasies with the Kiev Philharmonic.

Samuel Barber's fondness for romantic fullness and lyricism, combined with classic procedures, is reflected in his *Nocturne*, which is an homage to the Irish composer John Field, the originator of that genre. As the twentieth century draws to a close, the comparison is drawn between Barber's music and that of Brahms, particularly as the two composers fit into the musical context of their respective centuries. Both men, without being innovators as such, contributed masterpieces to their respective ages which combined new musical ideas with well established forms.

Tchaikovsky's *Suite, Opus 37b* consists of twelve pieces, each intended to reflect the musical atmosphere of a month of the year. *Barcarolle* is the piece for the month of June, while *Autumn Song* represents October. The latter hints not only at the nostalgia associated with the fading away of summer, but also the falling of leaves. The *Nutcracker Suite*, from which the march is transcribed, is remarkable not only for the way in which it has remained a staple of European and American musical culture, but also because its idyllic, light-hearted strains were written in 1892, during a period when the composer was dealing with strong premonitions of an early end to his life.

One of the masterpieces of nineteenth century piano literature, Liszt's *Sonata in B Minor* is a musical discourse on the eternal struggle between the divine and the diabolical, with autobiographical overtones from the life of a man who alternated within very short spaces of time between the monastery and the bedrooms of other men's wives. In spite of its great length, the work contains only four main themes. The first is a descending chromatic line, full of foreboding, while the second is wild and temperamental, featuring octave leaps and fast descending triplets. The third theme is in the relative major key, D major, and presents a mood of majesty and confidence, and the fourth, which is presented at the beginning of the second movement, is lyrical and peaceful, with a floating quality. In the coda at the end of the final movement all four themes are revisited, a process which carries the listener rapidly back and forth between tension and resolution, but which finally ends on a low B, a hint that Liszt may have had a pessimistic view of which side might win the Great Struggle.