CONCERTS AT THE NATIONAL GALLERY OF ART

JANUARY - FEBRUARY 1992

JANUARY 1992

5 Tamara Smirnova-Sajfar, violinist
   Tatiana Yampolski, pianist
   Mozart: Sonata, K. 454
   Alexander Zemlinsky: Sonata in A Major
   Dora Pejacevic: Five Minatures
   Ravel: Tzigane

12 Joseph Smith, pianist
   Grieg: Ballade, Opus 24
   Haydn: Sonata, Hob. 49
   Chopin: Scherzo, Opus 31
   Charles Griffes: Tone-Pictures, Opus 5
   Schumann: Papillons

19 Stephen Cary, tenor
   Bruce Murray, pianist
   Songs by Handel, Brahms, Paolo Tosti,
   Richard Strauss, and Salvador Moreno
   Niles: Five Gambling Songs

26 Jeffrey Solow, cellist
   Irma Vallecillo, pianist
   J.-Baptiste Bréval: Sonata in G Major
   Saint-Saëns: Sonata, Opus 32
   Debussy: Intermezzo
   Faure: Elegy, Opus 24

FEBRUARY 1992

2 National Gallery Orchestra
   George Manos, Conductor
   Works by Delius and Juan Crisostomo
   Arriaga

9 Bradford Gowen, pianist
   Bach/Busoni/Hess: Chorale Transcriptions
   Leon Kirchner: Sonata (1948)
   Mendelssohn: Three Pieces
   Irving Fine: Music for Piano
   Faure: Four Pieces

16 The Lafayette String Quartet
   Resident String Quartet of the
   University of Victoria,
   British Columbia
   Mozart: Quartet, K. 421
   Barber: Quartet, Opus 11
   Tchaikovsky: Quartet No. 1, Opus 11

23 David Buechner, pianist
   J. S. Bach: French Suite No. 4
   Poulenc: Les soirées de Nazelles
   Henry Martin: Preludes and Fugues
   Gershwin: Rhapsody No. 2

THE WILLIAM NELSON CROMWELL and
F. LAMMOT BELIN CONCERTS
at the
National Gallery of Art

1991-1992 Season
Celebrating Fifty Years of Free Concerts
in the Nation’s Capital

George Manos
Director of Music

Sunday Evenings at Seven O’clock
West Building, West Garden Court
2030th Concert  
January 12, 1992  
Joseph Smith, pianist  

PROGRAM  

Edvard Grieg ................................................ Ballade in G Minor, Opus 24  
(1843-1907) (In the Form of Variations on a Norwegian Melody)  

Joseph Haydn .......................................................... Sonata in E-flat Major  
(1732-1809) Hob. XVI: 49 (1790)  
Allegro  
Adagio e cantabile  
Finale: Tempo di minuetto  

Frédéric Chopin .................................... Scherzo in B-flat Minor, Opus 31  
(1810-1849) (1828)  

INTERMISSION  
(Twelve minutes)  

Charles Griffes ......................... Three Tone Pictures, Opus 5  
(1884-1920) (1911-12)  
The Lake at Evening  
The Vale of Dreams  
The Night Winds  

Robert Schumann ....................... Papillons, Opus 2  
(1810-1856) (1831)  

Percy Grainger ....................... Blithe Bells (after Bach)  
(1882-1961)  
Spoon River  

Concerts at the National Gallery are broadcast live on Radio Station  
WGMS, 103.5 FM. The use of photographic or recording devices  
during the performance is not allowed.  

Pianist JOSEPH SMITH has established himself as a distinctive musical  
personality. He has garnered critical and audience acclaim in the United  
States and Europe for his fresh, penetrating readings of the standard rep­  
ertoire, in particular the works of Schumann. In addition to performing,  
Joseph Smith also writes on music. He has written an article for Keyboard  
Classics in the form of a “master class” on a previously unpublished work by  
Percy Grainger, as well as articles for The Chopin Journal and Notes, the  
journal for music librarians. Smith is currently recording the complete piano  
music of Charles Griffes, which will be released on the Musical Heritage  
Society label.  

Grieg composed his Ballade, easily his most ambitious work for piano solo,  
during a period of intense personal suffering. His dense, chromatic harmonies  
invest its simple folksong theme with a pathos which the variations,  
however diverse in tempo and style, never utterly dispel. The variations are  
clustered in groups which seem to suggest dramatic events in an implicit,  
unacknowledged program.  

Haydn’s close friendship with Frau Marianne von Genzinger, an ardent  
admirer of his music, began in 1789. The sonata he composed for her reflects  
their warm, easy relationship; although it is a large, important work, it is  
unpretentious and informal. The varied themes of the Allegro all explore the  
interval of a third. The unusually long and elaborate Adagio is followed by a  
theme and variations (Tempo di minuetto), in which the naive tone of the  
theme is belied by the sophisticated humor of the ensuing variations.  

The B-flat Minor Scherzo is one of Chopin’s most impulsive works. The  
impulsiveness does not arise simply out of the work’s highly diverse moods.  
(Schumann described the Scherzo as “overflowing with tenderness, bold­  
ness, love, and contempt.”) Rather, the composition veers from one senti­  
ment to another without transition. Likewise, it juxtaposes contrasting  
registers, dynamics, and textures, thus transforming the Scherzo from the  
consistently light-hearted movement that it had been in the hands of earlier  
composers to a new form, Chopin’s personal and highly dramatic creation.  

Schumann adored the waltzes of Schubert, and already at twenty-one  
produced a waltz suite of his own, in the form of Papillons. Although the  
work has no stated program, Schumann acknowledged being influenced by a  
novel concluding with a masked ball. One programmatic note does appear in  
the score, explaining a bizarre passage in the final waltz, in which six ac­  
cented notes penetrate through an increasingly soft, hazy texture: “The noise  
of the carnival night grows silent. The tower clock strikes six.”  

Percy Grainger, pianist, composer, and eccentric, was born in Australia,  
studied in Germany, and had his first success in England, but lived for most  
of his life in the United States. Blithe Bells is not simply a transcription  
of Bach’s famous Sheep May Safely Graze from Cantata No. 104. Altering  
the form, harmony, and rhythm of the original, Grainger transforms the  
Bach movement into a delicate impressionistic study, imitating the sound of  
sheep bells.  

— notes on the music by Joseph Smith