

CONCERTS AT THE NATIONAL GALLERY OF ART

June 1992

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| 7 National Gallery Orchestra
George Manos, <i>Conductor</i>
Robert Kennedy, <i>baritone</i> | Mahler: <i>Lieder eines fahrenden Gesellen</i>
Hindemith: <i>Symphonic Metamorphoses</i>
<i>on Themes of Carl Maria von Weber</i> |
| 14 Mia Chung, <i>pianist</i> | Scarlatti: <i>Three Sonatas</i>
Beethoven: <i>Sonata, Opus 31, No. 3</i>
Schumann: <i>Abegg Variations,</i>
<i>Ballade No. 2</i> |
| 21 The Philadelphia Trio
Elizabeth Keller, <i>pianist</i>
Barbara Sonies, <i>violinist</i>
Deborah Reeder, <i>cellist</i> | Beethoven: <i>Trio, Opus 1, No. 1</i>
Ellen T. Zwilich: <i>Trio (1987)</i>
Brahms: <i>Trio, Opus 101</i> |
| 28 Charles Rosen, <i>pianist</i> | Beethoven: <i>Piano Sonatas, Op. 109,</i>
<i>110, and 111</i> |

*No concerts in July, August, and September.
Concerts resume on October 4, 1992, with a performance
by the National Gallery Orchestra, George Manos, Conductor.*

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

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

2051st Concert

May 31, 1992

PAULI GOLD AND DAVID WORTH, *piano duettists*

PROGRAM

Felix Mendelssohn Andante and Variations in B-flat Major
(1809-1847) Opus 83a (1841)

Muzio Clementi Sonata in E-flat Major
(1752-1832) Opus 15, No. 1 (1786)

Allegro maestoso
Andante; Tempo di menuetto

Antonin Dvorak Three Slavonic Dances
(1841-1904) (1878)

Opus 46, No. 1 in C Major
Opus 46, No. 2 in E Minor
Opus 46, No. 5 in A Major

INTERMISSION
(*Twelve minutes*)

Johannes Brahms String Quartet No. 1 in C Major
(1833-1897) Opus 51, No. 1 (1860)

(Arranged for piano, four hands by the composer)
Allegro
Romanze; Poco adagio
Allegretto molto comodo
Allegro

Husband and wife duo-pianists PAULI GOLD and DAVID WORTH first met while studying at the Cleveland Institute of Music with the renowned duo-pianists Victor Babin and Bitya Vronsky. Since 1984 they have concertized together frequently, including recital series at Arizona State University and the University of Minnesota, as well as at many regional colleges campuses. They been heard live over the stations of Minnesota Public Radio

in broadcasts which most recently included Poulenc's *Concerto for Two Pianos and Orchestra*. At the special invitation of the Cleveland Institute, they returned to its campus to play a recital on the occasion of its sixtieth anniversary. Ms. Gold studied at Case Western Reserve University and the University of Michigan, as well as at the Cleveland Institute, and her teachers, in addition to Msrs. Vronsky and Babin, have included Arthur Loesser and Gyorgy Sandor. Dr. Worth is a graduate of Oberlin College, the Cleveland Institute and Case Western Reserve, where his teachers were John Perry, Louis Crowder, Vronsky & Babin, and Frank Mannheimer. He is coordinator of the keyboard division of Concordia College in Moorhead, Minnesota.

Felix Mendelssohn was one of the most prodigiously gifted musicians in history. Composing string symphonies as a pre-teen and genuine masterpieces by the age of sixteen, he rose quickly to the top as a pianist, organist, and composer. He produced two versions of the Opus 83 *Variations*, one for solo piano and the other for piano duet. The duet version is acknowledged to be superior to the solo in both compositional skill and inspiration. A theme of touching simplicity is ornamented in the variations through such means as fleet finger work and rapid repeated chords. It appears in various guises, including a minor key funeral march and a canon, before dashing off in an extended final variation and coda.

Muzio Clementi is one of a host of composers of merit whose compositions have been overshadowed by the work of contemporaneous composers of genius — in this case, by Haydn, Mozart, and Beethoven. Clementi's *E-flat Major Sonata* is a work of fine craftsmanship and inspiration which demonstrates his value as a serious composer. The piano writing is fluid, the melodies charming with many lovely turns of phrase, and the command of structure in a small scale work is assured.

The late nineteenth century was marked by an increased interest in ethnic and folk music on the part of musicians and music lovers. Spurred by the sweeping success of Brahms' *Hungarian Dances*, the publisher Fritz Simrock asked Dvorak for a similar composition based on Slavonic folk material. The resulting dances are today heard most frequently in their orchestral version, but they were initially published for piano duet. The dances are filled with the shifting, exuberant rhythms and soulful melodies of the East European countryside. *Opus 46, No. 1* is a *furiant*, in which the rhythm shifts quickly between groups of two and three beats, *No. 2* is a *dumka*, featuring contrasts between a mournful minor-mode melody and faster, brilliant sections, while *No. 3* is a *skonca*, displaying rapid leaps and sudden modulations.

Judging from some of Brahms' letters to his publisher, he took great pleasure in arranging his own works for piano duet. In his transcription of his *First String Quartet*, he accomplished a total translation of the music from one medium to another. The result is not a second-hand version of the original, but rather genuine duet music capable of standing alone and revealing new beauties, effects, and mysteries.