

what extent she continued to fascinate him, but the letters in her surname very conveniently formed a musical acrostic using the German letter names for notes (A, B-flat, E, G, G). These five notes became the theme for a work which proceeds with three variations and an extended finale. Whereas the composer's youthful naivete shows through in the variations, the *Novelette*, written some nine years later, shows him at one of his most discursive and sentimental moments. Considering its standing as a musical sketch, the *Novelette* contains some of Schumann's most inspired writing.

Franz Liszt was by all accounts the flamboyant "wizard" among the Romantic pianists. His skill and technique at the piano were astounding and unsurpassed in his own time; quite possibly they have never been equalled. Consequently, his compositions abound in technical devices that are extremely difficult to execute and demand a virtuoso technique; the *Ballade* which closes this recital is certainly no exception. Liszt can also be credited with inventing the piano recital as we know it today. He was virtually the first pianist to dare to appear alone on the stage for an entire program and to play only piano solo literature from the beginning to the end. However his audiences may have felt about this at the beginning of his recitals, by the end they were no doubt convinced that nothing more was needed.

– notes by Richard Kemp

Remaining Concerts in the 1991-1992 Season

JUNE

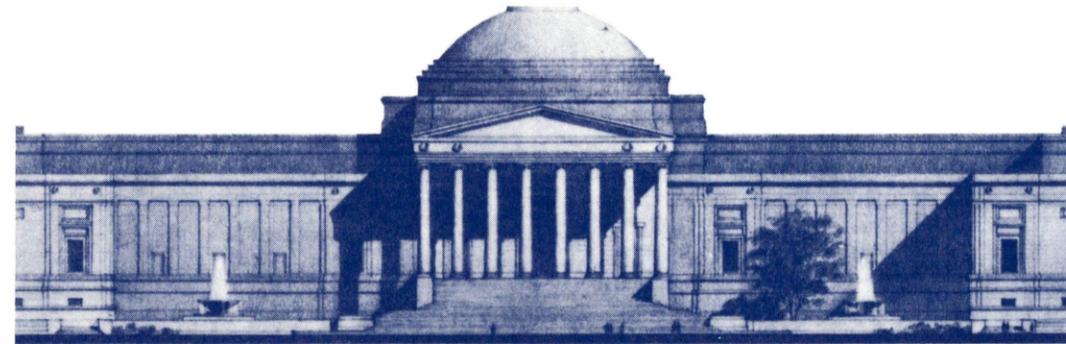
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| <p>21 The Philadelphia Trio Barbara Sonies, <i>violin</i> Deborah Reeder, <i>cello</i> Elizabeth Keller, <i>piano</i></p> | <p><i>Works by</i> Beethoven Brahms, and Ellen Taaffe Zwilich</p> |
| <p>28 Charles Rosen, <i>piano</i></p> | <p>Beethoven: <i>Piano Sonatas</i>, Op. 109, 110, and 111</p> |

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

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