## CONCERTS AT THE NATIONAL GALLERY OF ART March and April 1993

Dates and Performers

Programs (Subject to change)

### **MARCH 1993**

- 21 National Gallery Vocal Arts A concert of Bach cantatas and arias Ensemble
  George Manos, Artistic Director;
  Rosa Lamoreaux, soprano; Beverly
  Benso, contralto; Samuel Gordon,
  tenor; Robert Kennedy, baritone
  With members of the National
  Gallery Orchestra,
  George Manos, Conductor
  - The Bergen (Norway) Wind Quintet Gro Sandvik, *flute* Steinar Hannevold, *oboe* Lars Kristian Hom Brynildsen, *clarinet* Vidar Olsen, *French horn* Per Hannevold, *bassoon* Honoring the Edvard Grieg Anniversary Year

Anton Reicha: Quintet, Opus 88, No. 2 Saeverud: Quintet, Opus 21a Grieg: Dances and Songs, Opus 17 Françaix: Quartet Nielsen: Quintet, Opus 43

### **APRIL 1993**

28

4 Ralph Votapek, *piano* 

Beethoven: Sonata, Opus 7 Chopin: Nocturne, Opus 48, No. 1 Griffes: Sonata (1918)

11 The Howard University Chorale Easter Concert Dr. Weldon Norris, *Conductor* 

# THE 50TH AMERICAN MUSIC FESTIVAL (April 18 through May 9, 1993)

18 National Gallery Orchestra George Manos, *Conductor*  Works by Richard Bales, Deems Taylor, and Henry Cowell

- 25 Phyllis Bryn-Julson, *soprano* Donald Sutherland, *pianist* Rudy Vrbsky, *oboist*
- Songs by Ives, H. Stevens Brewster, Ronald Perera, Gunther Schuller, Lee Hoiby

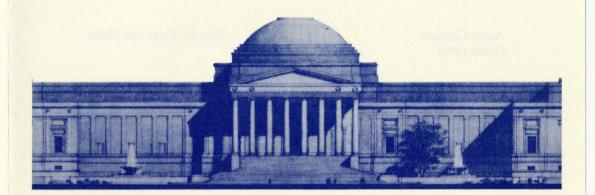
Concerts from the National Gallery are broadcast in their entirety at 7:00 p.m. on Sundays on radio station WGTS, 91.9 FM, four weeks after the live performance. The use of cameras or recording equipment is not allowed.

For the convenience of concertgoers, the Garden Café remains open until 6:30 p.m.

3-14-93 Did Not Record cancelled due to weather THE WILLIAM NELSON CROMWELL and F. LAMMOT BELIN CONCERTS

at the

National Gallery of Art



## 2079th Concert

EUGENIA ZUKERMAN, Flutist

DENNIS HELMRICH, pianist

Presented in Honor of the Opening of the Exhibition William M. Harnett

> Sunday Evening, March 14, 1993 at Seven O'clock West Building, West Garden Court

## PROGRAM

Johann Sebastian Bach (1685-1750) Sonata in B Minor, BWV 1030

Andante Largo e dolce Presto Allegro

Aaron Copland (1900-1990) Duo for Flute and Piano

Flowing Poetic, somewhat mournful; Lively, with bounce

#### INTERMISSION

Kent Kennan (b. 1913) Night Soliloquy (1938)

Charles Griffes (1884-1920)

Poem (1918)

(1951)

Olivier Messiaen (1908-1992)

Cécile Chaminade (1857-1944)

Concertino

Le merle noir

EUGENIA ZUKERMAN has achieved prominence not only in the fields of solo and duo recitals, chamber music, and solo appearances with orchestra, but also as a writer and television commentator. Her articles have been published in *The New York Times, Esquire*, and *Vogue*, and she is the author of two novels. She appears regularly as a commentator on the arts on the award-winning program *CBS Sunday Morning*, with Charles Kuralt. In yet another facet of her career, Ms. Zukerman has recently completed screenplays for 20th Century Fox, Universal Pictures, and MGM.

Eugenia Zukerman's musical career goes ahead at full steam, in spite of her many other pursuits. In addition to her recital here at the National Gallery, she appears this season at New York's Metropolitan Museum of Art, and in a young people's concert in connection with the 150th Anniversary of the New York Philharmonic. She continues a regular series of popular lecture/performances with keyboardist Anthony Newman at the New York Public Library, and was chosen to be the soloist with the San Francisco Bay Area Women's Philharmonic for the premiere of a new work by Libby Larsen. She appears frequently in Washington, having performed last season at the Smithsonian Institution and with the American Chamber Orchestra at the Kennedy Center.

Born in Cambridge, Massachusetts, Ms. Zukerman studied with Carl Bergner, Albert Tipton, and Julius Baker. Her interests in literature and journalism led her to begin her studies as an English major, but she soon transferred to the Juilliard School of Music and completed her studies as a flute major. Her performing career started in earnest in 1971, when she won the Young Concert Artists Award and made her formal New York debut to rave reviews. Eugenia Zukerman is the mother of two daughters, Arianna and Natalia Zukerman, and is married to screenwriter/director David Seltzer.

Music played an important role in the life of William M. Harnett. He was an enthusiastic amateur flutist, and his instrument collection and various musical scores from his library furnished subjects for many of his most important paintings. Those of his works that incorporate pieces of sheet music do so with such exact detail that the melodies are easily readable and become part of the painter's iconographic program. Indeed, the iconography of a number of Harnett's paintings depends upon his viewer not only recognizing the melodies that are present in them, but also knowing the emotional and sociological implications of the opera scenes from which they come. For example, in the still life Emblems of Peace of 1890, it is the presence of a page from Papageno's first aria in Mozart's The Magic Flute which is the strongest clue that the peace to which the title refers is personal, inspired by thoughts of love. Papageno sings happily of his plans to "snare" a wife for himself, using his flute as a lure and his birdcage as a net. As it turned out, Harnett's thoughts were turning to marriage at that time (he was engaged in 1891, but never married, as he died just a year later).

Ironically, Harnett's last completed painting, *Old Models* of 1892, includes a worn and ragged copy of Thomas Moore's *The Last Rose of Summer*, the text of which is a metaphor for death and contains the line, "So soon may *I* follow." The song takes part in a plaintive and multi-layered pun, through which Harnett in effect says good-bye to the objects of his life's work, and to life itself.