

CONCERTS AT THE NATIONAL GALLERY OF ART

November and December 1992

Dates and Performers

NOVEMBER

- 1 National Gallery Orchestra
George Manos, *Conductor and pianist*; Honoring the exhibition *Ellsworth Kelly: The Years in France, 1948-1954*
- 8 Janice Fiore, *soprano*
Martha Schrempel, *pianist*
- 15 Jeffrey Siegel, *pianist*
- 22 National Gallery Orchestra
George Manos, *Conductor*
Jeffrey Chappell, *pianist*
Rosa Lamoreaux, *soprano*
Honoring the exhibition *The Greek Miracle: Classical Sculpture from the Dawn of Democracy, the Fifth Century B.C.*
- 29 Jeffery Multer, *violin*
Constance Moore, *piano*

DECEMBER 1992

- 6 National Gallery Orchestra
George Manos, *Conductor*
U.S. Navy Band Sea Chanters,
Guest Ensemble; Celebrating the fiftieth anniversary of the first concert at the National Gallery (December 6, 1942)
- 13 Barry Tuckwell, *French horn*
Marcantonio Barone, *pianist*
- 20 The Maryland Camerata
Samuel Gordon, *Conductor*
- 27 Hecht and Shapiro, *piano duo*

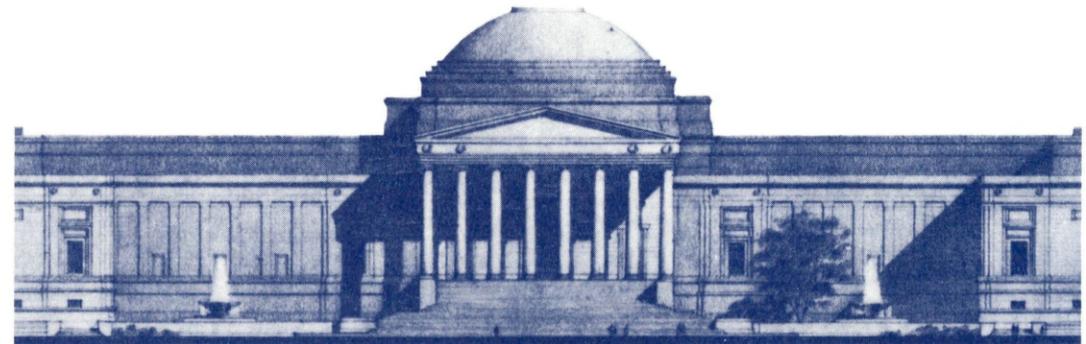
Programs (Subject to change)

- Copland: *Appalachian Spring*
(Original version)
Milhaud: *La création du monde*
Poulenc: *Aubade*
- Barber: *Knoxville: Summer of 1915*
Songs by Scarlatti, Richard Strauss,
and Stravinsky
- Haydn: *Sonata in C Minor, Hoboken No. 20*
Schumann: *Carnaval, Opus 9*
Prokofiev: *Sonata in B-flat Major, Op. 84*
- Satie: *Gymnopédies*
Ravel: *Five Greek Songs*
Sotireos Vlahopoulos: *Dream Wanderer*
for piano and orchestra (World
Premiere Performance)
Glazounov: *Overture on Greek Themes*
Skalkottas: *Greek Dances*
- Mozart: *Sonata, K. 296*
Prokofiev: *Sonata No. 1*
Schubert: *Rondo brillant*
- Vaughan Williams: *Serenade to Music*
Holst: *Let All Mortal Flesh
Keep Silence*
Haydn: *Symphony No. 89*
- Koechlin: *Sonata, Op. 70*
Saint-Saens: *Romance in E major, Op. 67*
Poulenc: *Elégie*
Dukas: *Villanelle*
R. Strauss: *Andante*
Hindemith: *Sonata in F major*
Christmas Concert
- Mozart: *Andante and Variations, K. 501*
Schumann: *Pictures from the East*

THE WILLIAM NELSON CROMWELL and
F. LAMMOT BELIN CONCERTS

at the

National Gallery of Art



2059th Concert

JOANNA MADROSZKIEWICZ, *violin*
with
MANFRED WAGNER-ARTZT, *pianist*

Sunday Evening, October 25, 1992
at Seven O'clock
West Building, West Garden Court

PROGRAM

- Felix Mendelssohn Sonata in F Minor, Opus 4
(1809-1847) (1825)
Adagio; Allegro moderato
Poco adagio
Allegro agitato
- Ludwig van Beethoven Sonata in A Major, Opus 47
(1770-1827) "The Kreutzer Sonata"
(1802-03)
Adagio sostenuto; Presto
Andante con variazioni
Presto

INTERMISSION
(*Twelve minutes*)

- Ernest Bloch Baal Shem
(1880-1959) Three Pictures of Hasidic Life
(1923)
Vidui
Nigun
Simchas Thora
- Henryk Wieniawski Polonaise brillante in D Major
(1835-1880) Opus 4 (1853)

JOANNA MADROSZKIEWICZ took her first violin lessons at the age of seven in her native city of Szczecin, Poland. By the time she was ten, she played her first violin recital, a program of works by Bach, Mozart, and Wieniawski. Miss Madroszkiewicz continued her studies under Professor Stefan Herman at the Danzig Conservatory, under Arthur Grumiaux, and under Günter Pichler at the *Hochschule für Musik* in Vienna. She received the Best Young Polish Artist Award in 1977, and has been a prizewinner in numerous international competitions. Her interpretations draw upon the influences of her native Poland, to which she is passionately attached, and those of Vienna, where she has made her home.

MANFRED WAGNER-ARTZT was born in Vienna, and made his first public appearance as a pianist at the age of nine. He holds the diplomas in piano performance and chamber music from the Academy of Music in his home city, where he studied under Richard Hauser and Alexander Jenner. After winning the Gold Medal at the International Piano Competition in Vercelli, Italy, Mr. Wagner-Artzt has concertized extensively in Europe, the Middle East, Russia, South Africa, and the United States. A member of the faculty at the *Hochschule für Musik* in Vienna, Mr. Wagner-Artzt was invited in 1982 to adjudicate at the William Kapell Piano Festival at the University of Maryland, College Park. Mr. Wagner-Artzt is Ms. Madroszkiewicz's permanent accompanist, and together they record for EMI and Divertimenti Records. The former company has just released their newest compact disc, entitled *Dialog*, which includes the work of Ernest Bloch performed on this evening's program.

Felix Mendelssohn grew up in a family which was able to provide him with a well-rounded cultural education. He was able to study not only music, but painting, as well, and turned to the easel and brushes from time to time throughout his life for a change in creative activity. He was also able to travel widely and to meet many highly accomplished musicians and other figures who visited his parents on a regular basis. It is not altogether surprising, then, that this *F Minor Sonata*, written when he was only sixteen, shows a thorough acquaintance with the "Kreutzer" *Sonata* of Beethoven. The Mendelssohn sonata is by no means a copy of works already written, however, as it is infused with the new spirit of his age, romanticism.

The Jewish composer Ernest Bloch was born in Switzerland and became an American citizen in 1924. Although away from Europe during the next two decades, which were a time of unprecedented suffering for the Jewish people on that continent, he identified with them intensely. His philosophy of his role as a composer was shaped by those circumstances, as he said, "I have listened to an inner voice, which grew when I read certain parts of the Bible, and began to transform a very old heritage into music, my music." Although not based on traditional Jewish musical themes, *Baal Shem* comes unmistakably from Bloch's own interpretation of the Jewish spirit.

The Polish violin virtuoso Henryk Wieniawski was eight years old when he was sent to Paris to study with the violinist Lambert-Joseph Massart. Since his patron was the same man who had earlier supported Chopin in Paris, it was not long before the young Wieniawski became known as the "Chopin of the violin." His career took him to all of the musical capitals of Europe, and his prowess was compared to that of Paganini. His facility on the violin was indeed exceptional, as is attested to by the fact that his works are still among the most technically demanding in all violin repertoire. In the *Polonaise brillante in D Major*, the performer is expected to keep the melody in the foreground, while digressing to virtuoso passages of the highest order.