CONCERTS AT THE NATIONAL GALLERY OF ART
November, December 1992, and January 1993

Dates and Performers

NOVEMBER
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.
Jeffrey Multer, violin
Constance Moore, piano

DECEMBER
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)
Barry Tuckwell, French horn
Marcantonio Barone, pianist

JANUARY 1993
3 National Gallery Orchestra
George Manos, Conductor
Nancy Green, cellist

Programs (Subject to change)

Satie: Gymnopédie, No. 2
Ravel: Five Greek Songs
Sotireos Vlahopoulos: Dream Wanderer for piano and orchestra
(Mewear Premièure Performance)
Glazunov: Overture on Greek Themes
Skalkottas: Greek Dances

Mozart: Sonata, K. 296
Prokofiev: Sonata No. 1
Schubert: Rondo brillant

Koechlin: Sonata, Op. 70
Saint-Saens: Romance in E Major, Opus 67
Poulenc: Elegie
Dukas: Villanelle
R. Strauss: Andante
Hindemith: Sonata in F major

Christmas Concert

Mozart: Andante and Variations, K. 501
Schumann: Pictures from the East

Rachmaninoff: Sonata in G Minor
J. S. Bach: Suite No. 1 in G Major
Bruck: Kol Nidre

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

THE WILLIAM NELSON CROMWELL and F. LAMMOT BELIN CONCERTS

at the

National Gallery of Art

2062nd Concert

JEFFREY SIEGEL, pianist

Sunday Evening, November 15, 1992
at Seven O’clock
West Building, West Garden Court
PROGRAM

Joseph Haydn

Sonata in C Minor, Hob. No. XVI: 20 (1771)

Moderato
Andante con moto
Finale: Allegro

Robert Schumann

Carnaval, Opus 9 (1834-35)

1. Préambule
2. Pierrot
3. Arlequin
4. Valse noble
5. Eusebius
6. Florestan
7. Coquette
8. Réplique
9. Sphinxes

Robert Schumann Carnaval, Opus 9 (1834-35)

11. Chiarina
12. Chopin
13. Estrella
14. Reconnaissance
15. Pantalon et Colombine
16. Valse allemande
17. Aveu
18. Promenade
19. Pause
20. March des “Davidsbündler” contre les Philistins

INTERMISSION

Sergey Prokofiev

Sonata No. 8 in B-flat Major, Opus 84 (1939-44)

Andante dolce
Andante sognando
Vivace

Born into a musical family in Chicago, pianist JEFFREY SIEGEL studied piano with Rudolf Ganz, Rosina Lhevinne, and Ilona Kabos. Mr. Siegel has gone on from that exceptional training to a flourishing international career. He has appeared with every major American orchestra, under such outstanding conductors as Claudio Abbado, Pierre Boulez, Charles Dutoit, James Levine, Loren Maazel, Neville Marriner, Zhubin Mehta, Leonard Slatkin, George Solti, and Klaus Tennstedt. Mr. Siegel also regularly performs outside the United States, in the leading musical capitals of Europe, as well as in Buenos Aires, Tel Aviv, and Tokyo. He has appeared in many of the nation’s significant festivals, among them Mostly Mozart at Lincoln Center, the Hollywood Bowl, Ravinia, the Blossom Festival, the Aspen Festival, and the Minnesota Orchestra’s Sommerfest.

Mr. Siegel has expanded his musical endeavors to include conducting, and is in his third season as music director and conductor of the Mainly Mozart Festival at Arizona State University. He has also conducted orchestras in Chicago, Cleveland, Philadelphia, and Minneapolis, and makes his debut this season as guest conductor with the Pittsburgh Symphony.

Another important part of Jeffrey Siegel’s performing life is his celebrated “Keyboard Conversations,” which occur annually in eighteen American cities. The series has had its longest run in Scottsdale, Arizona, where it has entered its twelfth season. Jeffrey Siegel records for Denon and Orion, and was chosen by Maestro Slatkin and the St. Louis Symphony Orchestra to record with them the complete works for piano and orchestra of George Gershwin. A Steinway artist, Mr. Siegel appears at the National Gallery by arrangement with ICM Artists, Ltd., of New York City.

It is a curious feature of Haydn’s gigantic musical output that, in spite of the fact that he was not a pianist and did not even receive keyboard training to any great extent in his youth, he nevertheless wrote more than fifty keyboard sonatas and several short pieces for the piano. He also experimented a good deal with the sonata form in this medium, producing nine sonatas with only two movements, as opposed to the customary three, and two four-movement sonatas. Haydn also departed from tradition in terms of the order of movements, sometimes using a theme and variations right away in the first movement and at other times finishing the sonata with a minuet. The Sonata in C Minor is his only sonata in that key, and indeed one of only of only eight for which he chose a minor key. It is one of his most dramatic and unrestrained keyboard works.

Carnaval, which according to Schumann was finished exactly at carnival time in 1835, depicts a masked ball of the type that was popular during the season just prior to Lent. Among the personalities present at Schumann’s imaginary ball are his fiancée of that time, Ernestine von Fricken, disguised as Estrella, and his future wife, Clara Wieck, disguised as Chiarina. Chopin and Paganini also make appearances. Cryptically autobiographical, this work also features Eusebius and Florestan, alternate sides of Schumann’s complex personality.

Prokofiev’s Eighth Sonata, composed late in his career, is his longest and most lyrical. He seems to have outgrown the wish to be an enfant terrible of the piano, which characterizes some of his earlier sonatas, particularly the sixth, with its con pugno passages, intended to be played with the fist! Prokofiev’s reverence for his romantic predecessors is apparent in this work, particularly in the first movement, which is at times reminiscent of passages from the sonatas of Schumann. Elements of classical style are also present: the form of the second movement approaches that of the minuet, and the Vivace is a fast-moving rondo with a scherzo as an interlude.