

CONCERTS AT THE NATIONAL GALLERY OF ART

January and February 1993

<i>Dates and Performers</i>	<i>Programs (Subject to change)</i>
JANUARY	
3 National Gallery Orchestra George Manos, <i>Conductor</i>	Gala Viennese New Year Concert
10 Nancy Green, <i>cellist</i>	Rachmaninoff: <i>Sonata in G Minor</i> J. S. Bach: <i>Suite No. 1 in G Major</i> Bruch: <i>Kol Nidre</i>
17 The Warsaw Wind Quintet With Michiko Otaki, <i>pianist</i>	Thuille: <i>Sextet, Opus 16</i> Mozart: <i>Quintet, K. 452</i> Wojciech Kilar: <i>Quintet</i> (Washington Premiere)
24 Marc Ponthus, <i>pianist</i>	Brahms: <i>Ballades, Opus 10</i> Boulez: <i>12 Notations, Premiere Sonate</i> Stockhausen: <i>No. 4 Klavierstück VII</i>
31 National Gallery Orchestra	To be announced
FEBRUARY	
7 The Fresk Quartet Lars Fresk, <i>violin</i> Hans-Erik Westberg, <i>violin</i> Lars-Gunnar Bodin, <i>viola</i> Per-Goran Skytt, <i>cello</i>	Dag Wirén: <i>Quartet, Opus 28, No. 4</i> Brahms: <i>Quartet No. 3</i>
14 The Grieg Trio Solve Sigerland, <i>violin</i> Ellen Margrete Flesjo, <i>cello</i> Vebjorn Anvik, <i>piano</i> Honoring the Edvard Grieg Anniversary Year	Haydn: <i>Trio in G Major</i> Dvorak: <i>Trio, Opus 65</i> Lasse Thoresen: <i>Bird of the Heart</i>
21 Angela Hewitt, <i>pianist</i>	Bach: <i>Partita No. 5, BWV 829</i> Chopin: <i>The Four Impromptus</i> Granados: <i>Spanish Dancers, Volume 2</i>
28 Young Uck Kim, <i>violinist</i>	To be announced

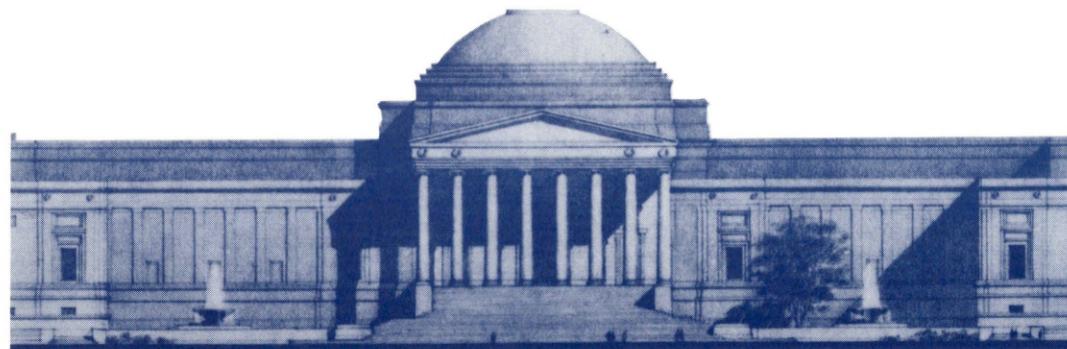
For the convenience of concertgoers, the Garden Cafe remains open until 6:30 p.m.

*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.*

THE WILLIAM NELSON CROMWELL and
F. LAMMOT BELIN CONCERTS

at the

National Gallery of Art



2068th Concert

HECHT & SHAPIRO, *duo-pianists*

Sunday Evening, December 27, 1992
at Seven O'clock
West Building, West Garden Court

PROGRAM

Wolfgang Amadeus Mozart (1756–1791)	Andante and Variations, K. 501 (1786)
Franz Schubert (1797–1828)	Fantasy in F Minor, Opus 103 (1828)
Francis Poulenc (1899–1963)	Sonate (1918)
	Prélude Rustique Finale

INTERMISSION

Robert Schumann (1810–1856)	Bilder aus Osten, Op. 66 (1848)
	Lebhaft Nicht schnell und sehr gesangvoll zu spielen Im Volkston Nicht schnell Lebhaft Reuig, andächtig

THOMAS HECHT and SANDRA SHAPIRO, winners of the 1992 Munich International Duo Piano Competition, are rapidly gaining a reputation as the most compelling duo-pianists before the public today. In the short span of one year, Hecht & Shapiro captured first prize in the 1991 Ellis National Two Piano Competition and top prize in the 1992 Munich Competition, which is acknowledged as the most prestigious of all the duo piano competitions in existence. These two prizes are the latest in a long string of awards, ranging from first prize in the Chicago Civic Orchestra Soloists Auditions to the finals of the 1990 Concert Artist Guild International Competition in New York.

Mr. Hecht and Ms. Shapiro met while both were studying under Leon Fleisher at the Peabody Conservatory in Baltimore. Both pianists already had promising solo careers (which saw them as rival competitors in some solo competitions!) when, shortly before their wedding date, they joined forces as a duo and won first prize in the Peabody Piano Competition, launching what has become a remarkably successful duo-piano career. Hecht & Shapiro are only the second recipients of the coveted Peabody Young Maestro Award, presented to alumni in recognition of extraordinary accomplishments early in their performing careers. In addition to their performance here at the Gallery, they will be heard twice this season at the Kennedy Center, in collaboration with the Terrace Theater Chamber Players and the renowned Hayes Piano Series. Hecht & Shapiro, who are artists-in-residence at the Cleveland Institute of Music, appear at the Gallery through the courtesy of Becker Associates of Vienna, Virginia.

The practice of playing four hands at one piano was a natural outgrowth of Mozart's musical relationship with his sister Nannerl and their frequent concerts during their childhood, when their performances as a duo were eagerly received in virtually all of the courts of Europe. The *Andante and Variations* features five flowing and delicate variations, allowing each pianist in turn to have moments as the soloist.

Schubert wrote more four-hand music than any other major composer. The *Fantasy in F Minor*, one of the greatest masterpieces of the four-hand medium, represents Schubert at the height of his creative powers in its harmonic richness, variety of tone colors, and lyric beauty. The work begins with one of the most sublime and radiant melodies from a composer who is known for his gift for melodic creation. The theme is developed and expanded and soon progresses into a dotted-note slow section in the style of a French overture, which is succeeded by a brilliant scherzo and trio. One of Schubert's infrequent ventures in to the realm of the fugue follows, and the fugue is consummated in a fiery, sonorous coda. The last word, however, is given to the opening theme, which is quietly reiterated as a peaceful conclusion.

A member of a group of young French composers known as "Les six," Francis Poulenc made lasting contributions to French music during the early part of the twentieth century. The three short movements of his *Sonate* contrast moods of bombast, saucy dissonance, and melodious naiveté. The gentle pastorale which bears the marking *Rustique* features a private musical joke between the performers and the composer, in that it is played exclusively on the white keys.

The four-hand music of Schumann abounds in the same warmth that characterizes his music in general. Schumann composed *Bilder aus Osten* (*Pictures from the East*) while reading Friedrich Rückert's translations of Arabic tales, *Makamen*, which no doubt contributed to the exotic character of some of the pieces. Schumann himself was careful to qualify the relationship between the music and the tales, however, as he wrote: "only the last (piece) might perhaps be considered to be a reflection of the last *Makame*, in which we see the hero end his merry life in regret and repentance."