

CONCERTS AT THE NATIONAL GALLERY OF ART

January and February 1993

*Dates and Performers*

*Programs* (Subject to change)

**JANUARY**

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|----|---|--|
| 17 | The Warsaw Wind Quintet<br>with Michiko Otaki, <i>pianist</i> | Thuille: <i>Sextet, Opus 16</i><br>Mozart: <i>Quintet, K. 452</i><br>Wojciech Kilar: <i>Quintet</i><br>(Washington Premiere)   |
| 24 | Marc Ponthus, <i>pianist</i>                                  | Brahms: <i>Ballades, Opus 10</i><br>Boulez: <i>12 Notations, Premiere Sonate</i><br>Stockhausen: <i>No. 4 Klavierstück VII</i> |
| 31 | National Gallery Orchestra<br>George Manos, <i>Conductor</i>  | Albert Roussel: <i>Spider's Feast</i><br>Prokofiev: <i>Classical Symphony</i><br>Mozart: <i>Symphony No. 41 ("Jupiter")</i>    |

**FEBRUARY**

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| 7  | The Fresk Quartet<br>Lars Fresk, <i>violin</i><br>Hans-Erik Westberg, <i>violin</i><br>Lars-Gunnar Bodin, <i>viola</i><br>Per-Goran Skytt, <i>cello</i>                 | Dag Wirén: <i>Quartet, Opus 28, No. 4</i><br>Brahms: <i>Quartet No. 3</i>   |
| 14 | The Grieg Trio<br>Solve Sigerland, <i>violin</i><br>Ellen Margrete Flesjo, <i>cello</i><br>Vebjorn Anvik, <i>piano</i><br>Honoring the Edvard Grieg<br>Anniversary Year | Haydn: <i>Trio in G Major</i><br>Dvorak: <i>Trio, Opus 65</i><br>Lasse Thoresen: <i>Bird of the Heart</i>               |
| 21 | Angela Hewitt, <i>pianist</i>   | Bach: <i>Partita No. 5, BWV 829</i><br>Chopin: <i>The Four Impromptus</i><br>Granados: <i>Spanish Dancers, Volume 2</i> |
| 28 | Young Uck Kim, <i>violinist</i>   | To be announced   |

*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.*

THE WILLIAM NELSON CROMWELL and  
F. LAMMOT BELIN CONCERTS

at the

**National Gallery of Art**



*2070th Concert*

NANCY GREEN, *cellist*

FREDERICK MOYER, *piano*

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Sunday Evening, January 10, 1993  
at Seven O'clock  
West Building, West Garden Court

## PROGRAM

Sergei Rachmaninoff  
(1873–1943)

Sonata in G Minor  
Opus 19 (1901)

Lento; allegro moderato  
Allegro scherzando  
Andante  
Allegro mosso

## INTERMISSION

Max Bruch  
(1838–1920)

Kol Nidre  
Opus 47 (1881)

Johannes Brahms  
(1833–1897)

Five Hungarian Dances  
Book 1 (1869)

arranged for cello and piano by Alfredo Piatti

No. 1 in G Minor: Allegro molto  
No. 2 in D Minor: Allegro non assai  
No. 3 in F Major: Allegretto  
No. 4 in D Minor: Poco sostenuto  
No. 5 in F Minor: Allegro

Cellist NANCY GREEN was born in Boston and studied music at the Juilliard School in New York, where her teachers were Leonard Rose and Lynn Harrell. As a winner of the Juilliard Concerto Contest, she performed while still a student at Lincoln Center. After graduating from Juilliard, Ms. Green was awarded a Rockefeller Grant for study in London with Jacqueline du Pré. She has also studied in Germany under master cellist Johannes Goritzki and participated in master classes led by Mstislav Rostropovich. She has distinguished herself in numerous competitions, including Washington's J. S. Bach International Competitions and the Concert Artists Guild Award, which led to her critically acclaimed debut at Carnegie Recital Hall.

Nancy Green has performed extensively as both recitalist and concerto soloist in the United States, Europe, and the Far East. An active chamber musician, she appears frequently with Diana Kasco and Frederick Moyer in the United States, and with Caroline Palmer in Europe. Ms. Green and Mr. Moyer can be heard per-

forming music by Rachmaninoff and Tchaikovsky on an LP produced by GM Recordings, Inc. Ms. Green has also recorded a CD of music by the nineteenth century Austrian composer, Robert Fuchs. She makes her home near London and is professor of cello at the Guildhall School of Music and Drama.

Since his highly acclaimed debut at Carnegie Hall in 1982, pianist FREDERICK MOYER has performed in many of the nation's prestigious venues, including a 1988 recital at the National Gallery. He has appeared as soloist with the Cleveland, Philadelphia, and Minnesota Orchestras, the Buffalo Philharmonic, and the symphony orchestras of Boston, St. Louis, Baltimore, and Pittsburgh. Moyer has performed at Tanglewood and was a participant for two summers at the Marlboro Festival. His five recordings on the GM label include works of Bach, Haydn, Brahms, Tchaikovsky, Rachmaninoff, Prokofiev, and George Walker, whose *Sonata No. 4* was commissioned by Mr. Moyer. He plans to release an all-Rachmaninoff CD this year.

Ms. Green and Mr. Moyer begin their recital with a work by Sergei Rachmaninoff to commemorate the fiftieth anniversary of his death, which occurred on March 28, 1943. Rachmaninoff's career was still in its early stages when he composed his *G Minor Sonata for Piano and Cello* in 1901. He was still smarting from the public failure of his *First Symphony*, which had been introduced four years before, and was in such a state of depression that he sought professional help. He went to a hypnotist, Dr. Nicholai Dahl, who had had some success with Rachmaninoff's aunt. Dr. Dahl was able to restore Rachmaninoff's self-confidence quite quickly, due in part to the fact that the doctor was an enthusiastic amateur violinist, giving him much in common with the young composer. After daily visits during the first four months of 1900, Rachmaninoff felt renewed enough not only to start work on his *Second Piano Concerto*, for which audiences and presenters in England had been waiting for two years, but also to write this cello sonata for his friend, the cellist Anatoly Brandukov.

Max Bruch was a thoroughly eclectic composer when it came to selecting sources for his melodies and texts. In the course of his career, he wrote music based on such widely differing sources as the poetry of Schiller, texts by his own contemporaries Hermann von Lingg and Emanuel Geibel, Scottish and Irish folk songs, and Christian liturgy, both Protestant and Catholic. Bruch's *Kol Nidre*, which has remained in the standard repertory along with his *Violin Concerto*, is based on Hebrew melodies associated with the prayer from the service for the eve of *Yom Kippur*, the Day of Atonement.

Brahms' four books of *Hungarian Dances*, written as piano duets between 1869 and 1880, were so popular that they were transcribed over and over again for various combinations of instruments. Brahms himself set the process in motion by adapting some of them for piano solo and others for full orchestra. Among the other composers and conductors who have been moved to adapt some of these dances for orchestra are Antonin Dvorak and Leopold Stokowski. Joseph Joachim transcribed all four books of dances for violin and piano, but the transcriptions by Piatti which we hear this evening are the first to be done for the cello.