CONCERTS AT THE NATIONAL GALLERY OF ART

February and March 1993

**Dates and Performers**

**FEBRUARY 1993**

21 Angela Hewitt, pianist

28 Young Uck Kim, violinist
Klaus Hellwig, pianist

**MARCH 1993**

7 National Gallery Orchestra
George Manos, Conductor

14 Eugenia Zukerman, flutist
Dennis Helmrich, pianist
Honoring the exhibition: William M. Harnett

21 National Gallery Vocal Arts 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

28 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

**Programs (Subject to change)**

**FEBRUARY 1993**

21 Bach: Partita No. 5, BWV 829
Chopin: The Four Impromptus
Granados: *Spanish Dances*, Volume 2

28 Brahms: Sonata No. 1 in G Major
Ravel: *Pièce en forme de habanera*
Franck: Sonata for Violin and Piano

**MARCH 1993**

7 Mozart: Overture to *The Marriage of Figaro*
Sibelius: *Scènes historiques*, Opus 66
Brahms: Serenade No. 1 in D Major

14 J. S. Bach: Sonata in B Minor, BWV 1030
Copland: Duo for Flute and Piano
Messiaen: *La merle noir*

21 A concert of Bach arias

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

Concerts from the National Gallery are broadcast in their entirety at 7:30 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

2075th Concert

THE GRIEG TRIO

Solve Sigerland, violin
Ellen Margrete Flesjo, cello
Vebjorn Anvik, piano

Sunday Evening, February 14, 1993
at Seven O’clock
West Building, West Garden Court
Established in 1987, the GRIEG TRIO studied under Professor Andras Mihaly at the Liszt Academy in Budapest and in master classes with Norbert Brainin, Marin Lovett, and Eli Goren. The trio has performed in Norway, Sweden, Finland, Italy, Hungary, France, Switzerland, Germany, Ireland, Great Britain, Spain, and Israel, as well as appearing at the Festivals of Bergen, Norway, Bolzano, Italy, Helsinki, and Budapest. The Lillehammer Olympic Organizing Committee has chosen the Grieg Trio to be one of the representatives of Norwegian musical culture in its international cultural promotion leading up to the Olympic Games in 1994.

The excellence of the Grieg Trio has been recognized by many award-granting bodies, including the 1989 Colmar Chamber Music Festival, Interforum 1990 in Hungary, the 1991 Bang and Olufsen Prize, and England's recently established Parkhouse Award for excellence in chamber music. The Grieg Trio is sponsored by Anker Chartering A/S of Oslo, Norway, and is touring as a participant in the celebrations of Edvard Grieg's 150th anniversary with funds and support from Norske Shell A/S, Norwegian Music Promotion, LOOC, and the Royal Norwegian Ministry of Foreign Affairs.

Norwegian composer Lasse Thoresen studied at the Oslo Music Conservatory and at the Norwegian State Academy of Music. Since 1975 he has taught at the same academy, specializing in electrophony and sonology. His piano trio, *Bird of the Heart*, was commissioned by the Oslo Trio and grows out of the hopes and longings of the Norwegian people. Like those hopes, it loses direction in a night of despair, but at the last reaches a dawn of reality. The middle movement is an intermezzo for piano solo, an unusual touch in a work for this instrumentation.

Dvorak wrote a total of four piano trios, the most famous of which is the *E Minor Trio*, which contains a movement based on the Slavonic folk song form *dumka*. Even when he did not employ specific folk melodies or idioms, Czech folk music was never far from his thoughts as Dvorak composed. The turns of melody and rhythmic patterns that are traditional in Bohemian music return again and again in most of his works. The *F Minor Trio* dates from a period in Dvorak’s life when he was actually toying with the idea of deliberately changing his style. He was considering relocating to Vienna and devoting his full energies to writing operas in German, a course of action which had been urged upon him by Brahms and other friends. In the end, Dvorak’s devotion to his native land won out, although he did sojourn in the United States from 1892 to 1895, during which time he composed a number of chamber works that show the impact of American music on his style.