

intend to draw out actual descriptions with these pieces, but presented instead musical suggestions which relate to the objects obliquely and indirectly, as it were a mirrored reflection in music. In *Une barque sur l'Océan* (*A Small Boat in the Waters of Oceanus*), a left-hand broken rhythm suggests the lapping of waves against the sides of a boat.

In its original form, Chopin's *Andante Spianato and Polonaise in E-flat Major* had an orchestral accompaniment which was basically superfluous to the work and has been dispensed with by most performers. It is indicative of Chopin's approach to his art that such a work would be full and complete as a piano solo. Even his polonaises in all their grandeur were conceived for presentation in intimate circumstances, and Chopin evidently took little interest in expanding this one for the sake of a large audience or a great occasion.

CONCERTS AT THE NATIONAL GALLERY OF ART

DECEMBER 1993

- | | | |
|----|--|---|
| 5 | National Gallery Orchestra
George Manos, <i>Conductor</i> | All-Beethoven concert
<i>Triple Concerto, Opus 56</i>
<i>Symphony No. 8</i> |
| 12 | Rasma Lielmane, <i>violinist</i> | Works by Grieg and Brahms |
| 19 | The Maryland Camerata | Christmas concert |

26 (No concert)

JANUARY 1994

- | | | |
|---|--|--------------------------------|
| 2 | (No concert) | |
| 9 | National Gallery Orchestra
George Manos, <i>Conductor</i> | Gala Viennese New Year Concert |

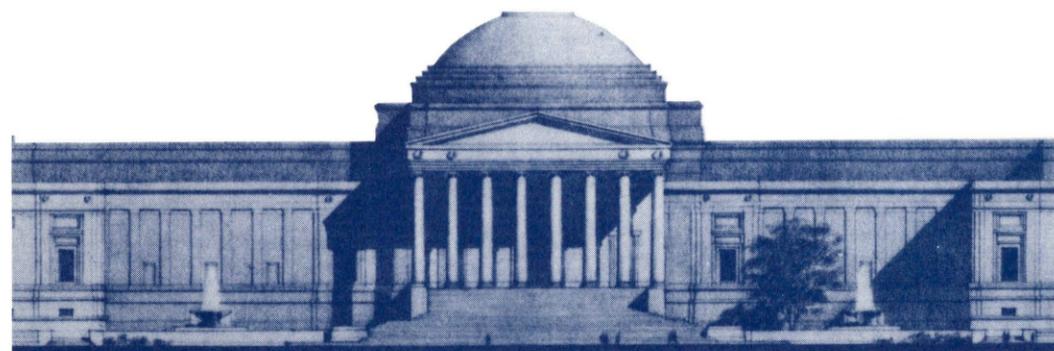
Concerts from the National Gallery are broadcast in their entirety at 7:00 p.m. on Sundays on radio station WGTS, 91.9 FM, four weeks after the live performance. The use of cameras or recording equipment is not allowed.

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



2102nd Concert

NEY SALGADO, *pianist*

Sunday Evening, November 28, 1993
at Seven O'clock
West Building, East Garden Court

PROGRAM

Wolfgang Amadeus Mozart
(1756–1791) Rondo in D Major, K. 485
(1786)

Ludwig van Beethoven
(1770–1827) Sonata in C Major (Waldstein)
Opus 53 (1803–04)

Allegro con brio
Adagio molto; Rondo: Allegro moderato

INTERMISSION

Claudio Santoro
(1919–1989) Sonata No. 5
(1988)

Adagio; allegro vivo
Andante
Livre angustiado

Heitor Villa-Lobos
(1887–1959) Prelúdio
from *Bachiana brasileira No. 4* (1936)

Maurice Ravel
(1875–1937) Une barque sur l'Océan
from *Miroirs* (1904–05)

Frédéric Chopin
(1810–1849) Andante spianato et grande polonaise
Opus 22 (1836)

NEY SALGADO began his piano studies at an early age in his native city of Sao Paulo, Brazil, where his teacher was Josef Kliass. After completing studies in piano and composition in Sao Paulo, Mr. Salgado traveled to Geneva, where he studied under Louis Hiltbrand. While at the Geneva Conservatory, he won the *Prix de virtuosité*. In addition to having toured Europe and Latin America extensively, Ney Salgado has appeared in many concerts and recitals in the United States, and served for several years on the faculty of Catholic University. His 1987 concert at the National Gallery was hailed by WGMS music critic Paul Hume as “a recital of superb achievements.” Now head of the music department at the University of Brasilia, Professor Salgado has recorded works by Villa-Lobos, Ravel, Santoro, and Almeida for CBS and London Records.

Mozart's *Rondo in D Major, K. 485* is based on a theme from a quintet by Johann Christian Bach, which Mozart liked so well that he used it twice—once in this work and once in his *Piano Quartet, K. 487*. The *Rondo*, which dates from 1786, contains some quirks of melody and musical surprises that are not typical of Mozart. It is likely that he had in mind some of the *ron-dos* that Carl Philipp Emanuel Bach had published between 1780 and 1783, which are replete to the point of excess with expectant pauses and other musical tricks.

Beethoven's *Sonata, Opus 53* is acknowledged as one of his masterworks and comes from a short period in his life when he was able to produce great music without a great deal of personal struggle. It was a progressive work for its time, presenting the sonata in just two movements, the second of which has a slow introduction which has sometimes been identified as a slow movement. Its nickname, “Waldstein” *Sonata*, has immortalized the name of Count Ferdinand Ernst von Waldstein, who had the foresight to be one of Beethoven's patrons, but led an otherwise undistinguished life. In fact, he squandered the rest of his inherited wealth in unwise investments and died penniless in 1823.

Brazilian composer Claudio Santoro came to be recognized during his lifetime as one of Latin America's most important composers. In addition to receiving several Peace Prizes bestowed by the Brazilian government, he brought international recognition to his country and its music by winning a Guggenheim Foundation Fellowship, the Lili Boulanger Prize, the International Peace Prize, and a fellowship at the Berkshire Music Center in Boston. The *Teatro Nacional Claudio Santoro* in Brasilia is named in his honor, having been the venue in which he conducted the resident symphony orchestra for many years. His *Songs of Love* were given their Washington premiere performance by the National Gallery Vocal Arts Ensemble in 1989.

With the rise of political nationalism in the late nineteenth century came the development of indigenous musical styles, in which the melodies and rhythms of traditional folk music were essential factors. The first Latin American composer to achieve international recognition for his works based on national elements was Brazil's Heitor Villa-Lobos. His *magnum opus* is a series of nine compositions entitled *Bachianas brasileiras*, in which the composer's intent was to blend the character of Brazilian popular music with established musical forms. As the title implies, the classical model for these works was the music of J. S. Bach, which Villa-Lobos considered to be a musical bridge spanning all cultures. Mr. Salgado plays a piano solo transcription of *Bachiana brasileira No. 4*, which was originally scored for piano and orchestra.

Taking his cue from Debussy, the pioneer among impressionist composers, Maurice Ravel wrote two collections of piano pieces which suggest physical objects or pictorial scenes: *Jeux d'eau* and *Miroirs*. Ravel did not