THE WILLIAM NELSON CROMWELL and F. LAMMOT BELIN CONCERTS

at the

National Gallery of Art

2117th Concert

MARCANTONIO BARONE, pianist

Sunday Evening, March 27, 1994
at Seven O’clock
West Building, East Garden Court
Admission free
PROGRAM

Edvard Grieg
(1843-1907)

Lyriske Stykker (Lyric Pieces), Opus 43 (1886)

Sommerfugl (Butterfly)
Ensom Vandrer (Solitary Wanderer)
I Hjemmet (In My Homeland)
Liden Fugl (Little Bird)
Erotik (Eroticism)
Til Foråret (In Spring)

Franz Liszt
(1811-1886)

Ballade No. 2 in B Minor (1853)

Henry Cowell
(1897-1965)

What’s This (1914)
The Tides of Manaunaun (1912)
The Banshee (1925)

INTERMESSION

Johannes Brahms
(1833-1897)

Sonata No. 3 in F Minor, Opus 5 (1853)

Allegro maestoso
Andante espressivo
Scherzo: Allegro energico
Intermezzo (Rückblick): Andante molto
Finale: Allegro moderato ma rubato
A prizewinner at both the 1985 Busoni and 1987 Leeds International Competitions, American pianist MARCANTONIO BARONE made his debut with the Philadelphia Orchestra in 1973 at the age of ten. His recital experience includes concerts in all of the major U.S. cities, as well as at the Ravinia Festival and at San Francisco’s Midsummer Mozart Festival. Prior to his graduate studies with Leon Fleisher at the Peabody Conservatory in Baltimore, he studied with Eleanor Sokoloff, Susan Starr, and Leonard Shure. An active chamber musician, Mr. Barone is a member of the Lenape Chamber Ensemble and the Richmond Chamber Players, and appears frequently in the Philadelphia Orchestra Chamber Music Series. He is head of the piano department at the Bryn Mawr Conservatory of Music, where he has taught since 1980. Marcantonio Barone appears at the National Gallery by arrangement with Philip W. Young & Associates of Bryn Mawr, Pennsylvania.

During the summer of 1864, Ole Bull, a violinist and long time family friend of Edvard Grieg, exposed Grieg for the first time to the folk music of Norway. Soon after, Grieg discovered and expressed his intentions as a musician: to compose works reflective of the national spirit of his Norwegian homeland. As a result, many of Grieg’s works, including the Lyric Pieces, are overtly based upon the themes and styles of Norwegian folk music. Like the character pieces of Schumann, whose piano works became familiar to Grieg during the time of his studies in Germany, each of the movements which comprise Grieg’s Lyric Pieces evokes a particular mood, as implied by the movement’s title.

Like Grieg, Franz Liszt developed a nationalist interest in the popular music of his native country which inspired the composition of his well-known Hungarian Rhapsodies. During the time when he completed the Rhapsodies, Liszt also composed the Ballade No. 2 in B minor, a large scale work which demonstrates Liszt’s mastery of the piano. Typical of many of the works of Liszt, who developed piano technique further than any of his predecessors or contemporaries, the Ballade demands a seasoned technical dexterity.

Henry Cowell, not having been widely exposed to the mainstream European musical repertoire during his formative years and wanting, as he put it, “to live in the whole world of music,” sought artistic inspiration for his works from the sounds of nature and the noises of human life. Inspired by a creation story by the Irish-American poet John Varian, Cowell wrote The Tides of Manaunaun as a depiction of the rolling of cosmic waves, represented by the rolling of cluster chords in the lower registers of the keyboard. In some of his works, Cowell abandons the convention of playing on the piano keys. In The Banshee, the performer plucks and strums the strings within the piano while an assistant holds down the damper pedal so that the strings can vibrate freely. Partly because they are iconoclastic, Cowell’s works remain largely unperformed and unfamiliar to the public. For example, his Eleventh
Symphony, “The Rituals of Music” (1953), did not receive its Washington Premiere Performance until April 2, 1989, when it was presented by the National Gallery Orchestra under the direction of George Manos.

- notes by Sue Anne Jager

CONCERTS AT THE NATIONAL GALLERY OF ART
April and May 1994

APRIL
3  (No concert)

10 National Gallery Orchestra
    George Manos, Conductor
    Fifty-first American Music Festival begins

17 The Monticello Trio
    Mark Rush, violin
    Tannis Gibson, piano
    Mathias Wexler, cello

24 Eugene Gratovich, violinist
    Sylvia Golman, pianist

MAY
1  The Stanley Cowell Trio

8  Richard Lalli, baritone
    Gary Chapman, pianist
    Last concert of the American Music Festival

Music by Gordon Getty,
    Henry Cowell, Howard Hanson, and Deems Taylor

Barbara Kolb: Monticello Trio
    Ives: Trio (1911)
    Judith Shatin: Ignotu numine
    David Lang: Burn Notice

Cowell: Sonata
    Ives: Pre-first Sonata
    Cage: Six Melodies

Jazz Concert
Songs by Gershwin, Harold Arlen, Kurt Weill, Barber, Bernstein, and Ives

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 during the performance is not allowed.

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