

consists of several sections, or episodes, the last of which incorporates many of the musical ideas presented earlier in the work. The mood of the work is gentle, but not trite, bearing passages of casual grace and virtuosic spontaneity.

Maurice Ravel, though unmarried and childless himself, possessed a great love for children. Like no other work, Ravel's *L'enfant et les sortilèges* illustrates the composer's affinity for what he considered to be a child's pure, though naturally mischievous, disposition. This one-act opera, from which the *Five O'Clock Fantasy* (arranged by Gil Marchex) is excerpted, is a tale about a young boy whose boredom devilishly provokes him to vandalize his home and torture his pets. Magically, the furniture comes to life and, together with the animals, engages in a battle with the boy, returning to him the roguish acts which he instigated. Terrorized and defenseless, the boy cries for his mother. In the midst of the fray, a squirrel is injured and the boy escapes to bind its wound. Noting the naughty boy's act of goodness, the vengeful assailants relent and sympathetically call for the boy's mother to comfort him.

—Notes by Sue Anne Jager

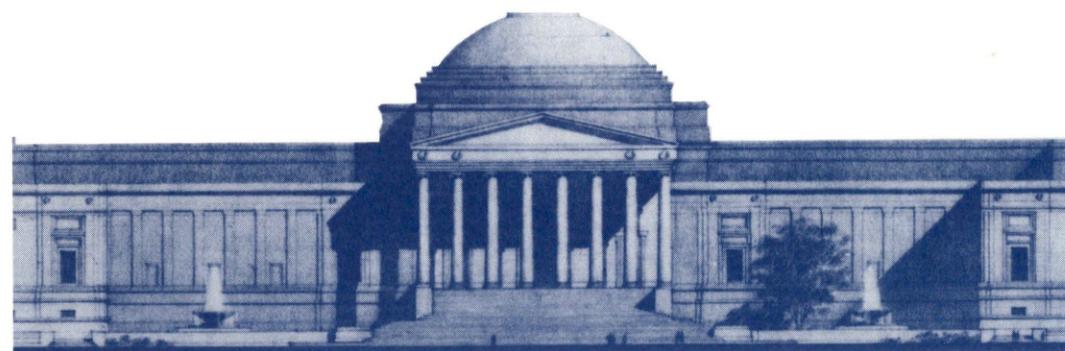
CONCERTS AT THE NATIONAL GALLERY OF ART  
JUNE 1994

- |    |  |   |
|----|--|---|
| 5  | Carl Halvorson, <i>tenor</i><br>Steven Blier, <i>pianist</i> | Songs by Britten and Rachmaninoff<br>Schumann: <i>Dichterliebe</i>  |
| 12 | National Gallery Orchestra<br>George Manos, Conductor        | Schubert: <i>Overture in C</i><br>Mozart: <i>Symphony No. 40</i><br>Fauré: <i>Pavanne</i><br>Fauré: <i>Pelléas et Mélisande</i> |
| 19 | Charles Wadsworth and<br>Samuel Sanders, <i>piano duo</i>    | Works for piano four-hands by<br>Poulenc, Schubert, and Mozart  |
| 26 | Jeffrey Biegel, <i>pianist</i>                               | Works by Beethoven, Scriabin,<br>Liszt, Cui, and Rubinstein   |

THE WILLIAM NELSON CROMWELL and  
F. LAMMOT BELIN CONCERTS

at the

**National Gallery of Art**



*2125th Concert*

GRANT JOHANNESSEN, *pianist*

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Sunday Evening, May 29, 1994  
at Seven O'clock  
West Building, West Garden Court  
*Admission Free*

## PROGRAM

- |                                     |   |
|-------------------------------------|---|
| Ludwig van Beethoven<br>(1770-1827) | Sonata in F-sharp Minor, Op. 78<br>(1809)   |
|                                     | Allegro ma non troppo<br>Allegro vivace   |
| <br>                                |   |
| Franz Schubert<br>(1797-1828)       | Sonata in B-flat Major, Op. post.<br>(1828)   |
|                                     | Molto moderato<br>Andante sostenuto<br>Scherzo; allegro vivace con delicatezza<br>Allegro ma non troppo |

## INTERMISSION

- |                              |  |
|------------------------------|--|
| César Franck<br>(1822-1890)  | Prélude, choral et fugue<br>(1884)                                       |
| <br>                         |  |
| Gabriel Fauré<br>(1845-1924) | Ballade, Op. 19<br>(1877-79)   |
| <br>                         |  |
| Maurice Ravel<br>(1875-1937) | Five O'Clock Fantasy<br>from <i>L'enfant et les sortilèges</i><br>(1925) |

*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.*

In a career spanning over forty years, GRANT JOHANNESSEN has established for himself an international reputation of the highest order. Because of his annual engagements, not only with major American orchestras, but also with distinguished European symphonic ensembles, the government of the United States has repeatedly underwritten concert tours by Mr. Johannesen as a "cultural ambassador" of the United States. In addition to his many stage appearances, he has also served as a panelist for the National Endowment for the Arts, as a judge for several international piano competitions, as the president of the Cleveland Institute of Music, and as the director of music at the Cleveland Museum. In recognition of his affinity for French piano music, an interest which is illustrated by the diversity of his concert repertoire and his numerous recordings, the government of France honored Mr. Johannesen in 1985 with the title *Chevalier des Arts et Lettres*.

Nearly five years after the completion of his monumental *Apassionata*, Ludwig van Beethoven took up his pen to compose yet another piano sonata, the *Sonata in F-sharp minor, Op. 78*. Autographed in 1809 and dedicated to Countess Maria von Brunswick, Beethoven's *Sonata in F-sharp Minor* consists of only two short movements. Together the *Allegro ma non troppo*, which opens with a four measure *Adagio*, and the *Allegro vivace* present a work of graceful lyricism and amusingly brilliant virtuosity.

Although written within the last two months of his life, during which time the composer suffered from severe illness and depression, the *Sonata in B-flat Major* is among Franz Schubert's finest piano works. Schubert intended for the 1829 publication of this work to be dedicated to pianist Johann Nepomuk Hummel, an Austrian contemporary of great reputation; however, the work was not published until 1838, and then by another publisher who took the liberty of dedicating the work to Robert Schumann. Although the final two movements of the Sonata are buoyant and light, a foreboding sense of inevitability pervades the entire work, especially the *Molto moderato*. Its majestic opening theme concludes with a haunting and unsettling bass trill which recurs throughout the movement.

César Franck intended to compose a prelude and fugue in the tradition of J.S. Bach's *Forty-eight Preludes and Fugues*. However, as he worked his musical ideas through the process of composition, Franck realized that the transition from the prelude to the fugue was too abrupt and therefore added the chorale. Following the prelude, the chorale's arpeggiations enter, its theme appearing three times before the fugue begins. The fugue theme, baroque in nature and derived from a melodic figuration presented first in the prelude, enters with "false starts" and is eventually set against the reappearing chorale theme. Finally, the chorale theme combines with a descending carillon-like figure which draws the work to a dramatic close.

Gabriel Fauré completed his original piano version of the *Ballade* in 1880, dedicating its initial publication to his friend and teacher, Camille Saint-Saëns. Although written as one continuous movement, Fauré's *Ballade*