CONCERTS AT THE NATIONAL GALLERY OF ART
Under the Direction of George Manos

DECEMBER 1994
11 National Gallery Orchestra
   George Manos, Conductor
   Haydn: Symphony No. 96
   Ravel: Mother Goose Ballet

18 The Maryland Camerata
    Dr. Jeanine Trent, Conductor
    Christmas concert

25 No concert

JANUARY 1995
1  No concert

8 National Gallery Orchestra
   George Manos, Conductor
   Gala Viennese New Year Concert

15 Ann Koscielny, pianist

22 Benjamin Shapira, cellist
   Sevgi Topyan, pianist
   Bach: Suite No. 3
   Brahms: Sonata, Opus 99
   Shapira: Largo Dolente
   Kodaly: Sonata for Cello Solo

29 National Gallery Vocal Arts Ensemble
   George Manos, Artistic Director
   HONORING THE EXHIBITION,
   Music of seventeenth, eighteenth, and nineteenth century Italy
   The Glory of Venice: Art in the Eighteenth Century

The Fifty-third Season of
THE WILLIAM NELSON CROMWELL and
F. LAMMOT BELIN CONCERTS
at the
National Gallery of Art

2139th Concert

BRIAN GANZ, pianist

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.
PROGRAM

Ludwig van Beethoven Sonata in E Minor, Opus 90 (1770–1827) (1814)

Mit Lebhaftigkeit and durchaus mit Empfindung und Ausdruck (Lively, with feeling and expression throughout)
Nicht zu geschwind und sehr singbar vorzutragen (To be played not too fast and very songfully)

Franz Schubert Drei Klavierstücke, D. 946 (1797–1828) (Three Piano Pieces)

Allegro assai; Andante; Tempo I
Allegretto
Allegro

INTERMISSION
(Twelve minutes)

Music of Frédéric Chopin (1810–1849)

Barcarolle, Opus 60 (1846)
From Twelve Etudes, Opus 10
No. 4 in C-sharp Minor
No. 5 in G-flat Major

Berceuse, Opus 57 (1845)

Polonaise in A-flat Major, Opus 53 (1842)

The Steinway concert grand piano is a gift from The Circle of the National Gallery of Art and the Esther Simon Charitable Trust

BRIAN GANZ has established a reputation for himself as a pianist with a special gift for moving and uplifting his audiences. Mr. Ganz is a graduate of the Peabody Institute of Johns Hopkins University, where his teacher was Leon Fleisher. Earlier studies were under Yida Novik and Claire Deene. His honors and awards have included the silver medal in the 1991 Queen Elizabeth of Belgium Competition and the First Grand Prize in the 1989 Marguerite Long Competition in Paris. He has appeared as soloist with the National Symphony, the Baltimore Symphony, the National Chamber Orchestra, the City of London Sinfonia, the National Orchestra of Belgium, and the Philharmonic Orchestras of Monte Carlo and Buffalo, New York. His 1991 European tour included a performance of Mozart’s Concerto for Two Pianos and Orchestra with Philippe Entremont, a concert which was broadcast live throughout France.

An active chamber musician, Brian Ganz has appeared at the National Gallery with violist Nancy Uscher, has toured with tenor John Aler, and was a chamber music fellow at the 1990 Tanglewood Festival. Equally gifted as an educator, he is musician-in-residence and head of the piano faculty at St. Mary’s College of Maryland, and was invited last summer to be the convention artist at the Music Teachers’ National Association Convention. An active participant in the fight against hunger, he is a founding member of the Washington Chapter of Artists To End Hunger. Brian Ganz records for the French labels Accord and REM and appears at the National Gallery by arrangement with Mariedi Anders Artists Management, Inc., of San Francisco.

Beethoven’s urge to experiment with form in piano music was in full flow when he composed his E Minor Sonata, Opus 90 in 1814. There are only two movements, in contrast to the customary three, and they stand in sharp contrast to one another. The first is dramatic and serious, remaining in minor key throughout, while the second is a light-hearted rondo in the relative major key. Beethoven also abandoned the established custom by providing tempo markings in the form of rather detailed instructions in German, rather than the traditional Italian terms that everyone, including Beethoven himself, had used up to that time.

Chopin’s Barcarolle, Opus 60 is his only work in that form, and its length, breadth, and brilliance go far beyond the implications of its title. Although it does include a lilting melody in the style of the Venetian gondoliers, the Barcarolle evolves to present dramatic harmonies and thematic transformations that foreshadow what was later to come in the music of Liszt, Wagner, and Franck.