

CONCERTS AT THE NATIONAL GALLERY OF ART

Under the direction of George Manos

JUNE 1995

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| 11 The Muir String Quartet
Peter Zazofsky, <i>violin</i>
Bayla Keyes, <i>violin</i>
Steven Ansell, <i>viola</i>
Michael Reynolds, <i>cello</i> | Dvorák: <i>Quartet, Opus 51</i>
Ravel: <i>Quartet in F Major</i> |
| 18 Sharon Mabry, <i>mezzo-soprano</i>
Patsy Wade, <i>pianist</i> | Songs by Duparc, Ives, Lili
Boulangier, Elizabeth Vercoe,
John Jacob Niles, Katherine K.
Davis, and others |
| 25 Alexander Romanul, <i>violinist</i>
Jonathan Feldman, <i>pianist</i> | Schubert: <i>Sonata in D Major</i>
Brahms: <i>Sonata No. 3</i>
Szymanowski: <i>Nocturne and
Tarantella</i>
Franck: <i>Sonata in A Major</i> |

Concerts resume after a summer recess on October 1, with a performance by the National Gallery Orchestra, George Manos, Conductor.

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.

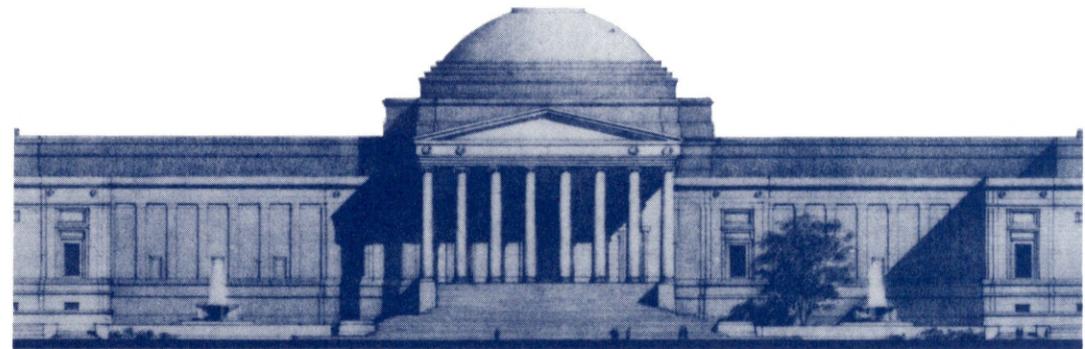
For the convenience of concertgoers, the Garden Café remains open until 6:30 p.m.

The Fifty-third Season of

THE WILLIAM NELSON CROMWELL and
F. LAMMOT BELIN CONCERTS

at the

National Gallery of Art



2162nd Concert

MARCEL WORMS, *pianist*

Presented in Honor of the Exhibition
Piet Mondrian: 1872-1944

Sunday Evening, June 4, 1995
at Seven O'clock
West Building, West Garden Court

Admission Free

PROGRAM

Scott Joplin
(1868–1917)

Euphonic Sounds
(1909)

Darius Milhaud
(1892–1974)

Trois rag-caprices
(1922)

1. Sec et musclé
2. Romance: Tendrement
3. Précis et nerveux

Alexandre Tansman
(b. 1897)

Sonatine transatlantique
(1930)

Fox Trot
Spiritual and Blues
Charleston

Jimmy Yancey
(1894–1951)

State Street Special
(1943)

Morton Gould
(b. 1913)

Boogie-Woogie Etude
(1943)

Jean Wiéner
(1897–1982)

Sonatine syncopée
(1922)

Lourd; seulement du rythme
Blues
Brillant

Erwin Schulhoff
(1894–1942)

Cinq Études de Jazz
(1927x)

1. Charleston
2. Blues for Paul Whiteman
3. Chanson
4. Tango

Zeze Confrey
(1895–1971)

Kitten on the Keys
(1921)

Erwin Schulhoff

Cinq Études de Jazz

5. Toccata sur le Shimmy: "Kitten on the Keys"
de Zeze Confrey

George Gershwin
(1898–1937)

An American in Paris (1928)
Transcription for piano by William Daly

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

INTERMISSION

MARCEL WORMS studied at the Sweelinck Conservatorium of Amsterdam with Hans Dercksen. After his graduation in 1987 he pursued further studies in twentieth century piano music with Alexandre Hrisanide and chamber music with Hans Broekman. In 1990 Mr. Worms premiered early piano works of Arnold Schoenberg in the Ijsbreker Center of Modern Music in Amsterdam. In 1991 he performed the complete piano works of Leos Janáček, including a previously unknown piece for piano, four hands which he discovered in Brno. On the occasion of the centenary of the birth of Darius Milhaud in 1992, Mr. Worms founded the Ensemble Polytonal, which performed an all-Milhaud program in Holland and France. That same year he launched his program: *Jazz in 20th Century Piano Music*, which has been enthusiastically received in Italy, France, Iceland, and the United States, as well as broadcast nationwide in Holland. His program of music in honor of Piet Mondrian has also been heard this season in Holland and France and at the Museum of Modern Art in New York. It is also scheduled for presentation in Moscow in 1996. Mr. Worms has recorded for BVHaast and Channel Classics.

Marcel Worms has selected this program to draw attention to the relationship between Piet Mondrian and the music of his day. It is generally known that Mondrian was a great lover of jazz and dancing. In jazz he saw elements that matched his utopian view of the future, especially in those instances where jazz abandons classical melody and moves toward synthesis of a new style. Several of the works are included because of their originality for their time, while others are jazz pieces which Mondrian may well have heard.

One of the earliest forms of jazz is ragtime, with its characteristic short-long-short rhythm in the melody, played against a stride bass in the accompaniment. Scott Joplin, who is regarded as the pioneer of the piano rag, received a European schooling, played the classics of nineteenth century romantic piano music, and took composing very seriously. He was opposed to playing rags quickly for a showy effect, and believed the rag deserved the same careful attention as a Chopin etude. This is especially true of *Euphonic Sounds*, which is one of his later rags.

Darius Milhaud was one of several French composers who were quick to see the intrinsic merit in ragtime and to elaborate on it in their own music in an authentic and personal way. The resulting strong syncopation, such as can be heard in the first and third of the *Rag Caprices*, was a startling and revolutionary experience for the concert hall audiences of the early twenties.

Alexandre Tansman came to Paris from his native Poland in 1919, the same year in which Mondrian arrived in that city from Holland. As a footnote to the score of *Sonatine transatlantique*, Tansman wrote: "This piece does not pretend to be a piece of American music, but, quite simply, the elucidation of one European musician's reaction when introduced to the dance rhythms from the other side of the ocean."

Boogie-woogie, which became popular in the 1930s, is a form of the blues, easily recognized by virtue of its ostinato bass. Mondrian had a special love for boogie-woogie, and imitated its repeated rhythm in his painting, *Broadway Boogie-Woogie*. Pianist Jimmy Yancey, like many of the jazz pianists of his time, could not count on a regular income from music, so he worked as a groundsman for a Chicago baseball team. *State Street Special* reveals his style, more sober and even-tempered than the usual boogie-woogie, which is more like the example by Morton Gould. Gould, in fact, specifically directs the player to use a "steely and hard" technique throughout his *Etude*.

Jean Wiéner was a classmate of Milhaud at the Paris Conservatory and shared his fascination with jazz. An accomplished jazz improviser, he performed in concert with the Belgian pianist Clément Doucet and was a favorite at the piano at *Gaya*, a bar frequented by Jean Cocteau and the group of composers known as "les Six" (Milhaud, Poulenc, Honegger, Georges Auric, Germaine Taillefer, and Louis Durey.)

Kitten on the Keys was one of the undisputed hit songs of the 1920s. It served as the inspiration for the fifth of five *Etudes de Jazz* by the Czech composer Erwin Schulhoff. Like Mondrian, Schulhoff was involved in and influenced by the *Bauhaus* School of Architecture and Applied Arts in Germany.

As did Mondrian, Tansman, and many other artists and musicians of the early part of this century, George Gershwin looked to Paris as the center of the artistic universe. After years of postponement, he was finally able to go there in 1928. The tone poem, *An American in Paris*, is a musical rendition of his impressions of the that city—the sound of taxi horns and street car bells, and the music of the cabarets, including a blues melody, a can-can, and a fast Charleston.