

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

DECEMBER 1995

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| 10 | Charles Wadsworth, <i>pianist</i> ,
with Beverly Hoch, <i>soprano</i> ,
and Todd Palmer, <i>clarinetist</i> | Meyerbeer: <i>Hirtenlied</i>
Schubert: <i>Der Hirt auf dem
Felsen</i>
Poulenc: <i>Clarinet Sonata</i>
Songs by Debussy, Delibes,
Warlock, Quilter, and
others |
| 17 | The Washington Men's Camerata
Thomas Beveridge, <i>director</i> | <i>Christmas concert</i>
Carols and carol arrangements
by Pretorius, Thomas
Beveridge, and others |
| 24 | No concert | |
| 31 | No concert | |

JANUARY 1996

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|----|---|---------------------------------------|
| 7 | National Gallery Orchestra
George Manos, <i>conductor</i> | <i>Gala Viennese New Year Concert</i> |
| 14 | Hermann Prey, <i>baritone</i>
Michael Endres, <i>pianist</i> | Schubert: <i>Winterreise</i> |

*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.*

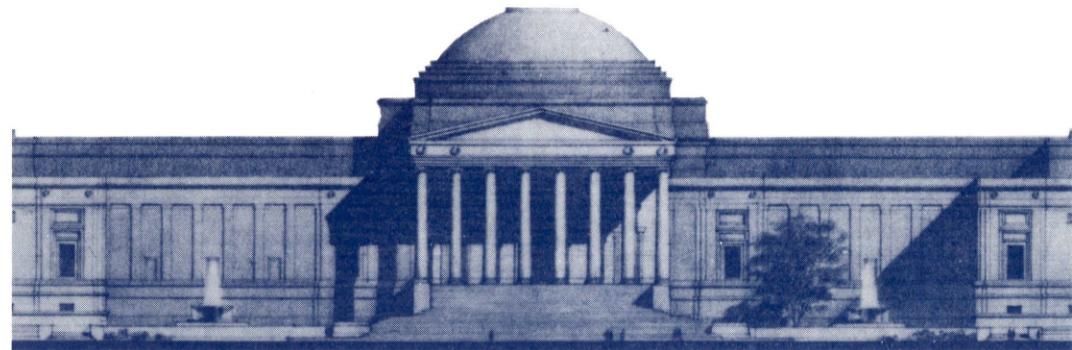
*For the convenience of concertgoers
the Garden Café remains open until 6:30 p.m.*

The Fifty-fourth Season of

THE WILLIAM NELSON CROMWELL and
F. LAMMOT BELIN CONCERTS

at the

National Gallery of Art



2174th Concert

DIANE WALSH, *pianist*

Sunday Evening, December 3, 1995
at Seven O'clock
West Building, West Garden Court

Admission free

PROGRAM

Franz Schubert
(1797-1828)

Four Impromptus, Opus 142
(1827)

Allegro moderato
Allegretto
Andante
Allegro scherzando

Charles T. Griffes
(1884-1920)

Sonata
(1919)

Feroce
Molto tranquillo
Allegro vivace

INTERMISSION

Frédéric Chopin
(1810-1849)

Twelve Etudes, Opus 25

DIANE WALSH studied at the Juilliard School, graduating with honors, and holds a master's degree and the Performance Prize from the Mannes College of Music in New York City, where she is currently a member of the faculty. She was the founding member of The Mannes Trio, which won the Naumburg International award for Chamber Music in 1986, and with which she appeared at the National Gallery in 1994. Ms. Walsh has been a frequent soloist with many well-known national and international orchestras, including the radio symphonies of Munich, Frankfurt, Stuttgart and Berlin. She has received many prestigious awards including the Van Cliburn Competition's Chamber Music Prize and a National Endowment for the Arts Solo Recitalist Grant.

Ms. Walsh's recording of the Bartok *Sonatas for Violin and Piano* with violinist Eugene Drucker of the Emerson Quartet will be released on the Biddulph label. She can also be heard on Nonesuch, CRI, and Book-of-the Month Records in repertoire ranging from Janacek and Dohnanyi to Sondheim and Weill. Her performances have been broadcast by National Public Radio, the BBC in London, and the CBC in Montreal. Ms. Walsh appears at the National Gallery by arrangement with MCM - Musicians Corporate Management - of Millbrook, NY.

Franz Schubert's choice of the title *Impromptu* for the pieces in his Opus 90 suggests music which has the nature of improvisation. In fact, each piece adheres by and large to a consistent three-part form. It is likely that the composer was referring to the fact that these pieces were written on a sudden inspiration, rather than in response to a commission or some other stimulus.

Charles Tomlinson Griffes was born in Elmira, New York. When he left for Germany in 1903 at the age of nineteen, his goal was to prepare himself for a career as a concert pianist. As his studies progressed, he became more and more interested in composition, and in 1905 left the Berlin Conservatory in order to study composition independently. His mentor was Engelbert Humperdinck, and the works Griffes wrote during the next ten years were strongly influenced by German romanticism. The *Piano Sonata* is one of Griffes most powerful and striking works, showing him at the peak of his creative power. It is absolute piano music, with no imagery intended, no poetic program, and no descriptive title.

The golden age of the piano etude began with Muzio Clementi's *Gradus ad Parnassum*, which dates from 1817. Clementi's pupil J. B. Cramer and the indefatigable Carl Czerny continued the tradition, and it is this generation to which the young Chopin also belonged. The etudes of the first three composers were designed to develop piano technique as it was known at the time, and aim no higher than that. The etudes of Chopin, on the other hand, introduce a new level of technique for the instrument and are studies in musicianship, as well. There are two famous sets of Chopin etudes, *Opus 10* and *Opus 25*, both of which were completed between 1830 and 1836.