

CONCERTS AT THE NATIONAL GALLERY OF ART

Under the direction of George Manos

MARCH 1996

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| 17 | Susan von Reichenbach,
<i>soprano</i>
Douglas Martin, <i>pianist</i> | Songs by Brahms, Hugo Wolf,
Ernest Chausson, Erik Satie,
Richard Strauss, Joseph Marx,
and Reynaldo Hahn |
| 24 | Anthony and Joseph Paratore,
<i>duo-pianists</i> | Ravel: <i>Rapsodie espagnole</i>
Rachmaninoff: <i>Suite No. 1</i>
Bolcom: <i>Sonata for Two Pianos</i>
Milhaud: <i>Scaramouche</i> |
| 31 | The Starr-Kim-Boeckheler
Piano Trio
Susan Starr, <i>piano</i>
Chin Kim, <i>violin</i>
Ulrich Boeckheler, <i>cello</i> | Mozart: <i>Piano Trio, K. 502</i>
Ravel: <i>Trio in A Minor</i>
Arensky: <i>Trio in D Minor</i> |

APRIL 1996

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| 7 | National Gallery Chamber
Players
Stephani Stang-McCusker, <i>flute</i>
Carole Libelo, <i>oboe</i>
Merlin Petroff, <i>clarinet</i>
Danny K. Phipps, <i>bassoon</i>
Philip Munds, <i>French horn</i>
Joseph Holt, <i>pianist</i> | Music for winds and piano
Gyorgy Ligeti: <i>Six Bagatelles</i>
Stuart Balcomb: <i>Ellis Island</i>
Lalo Schifrin: <i>La nouvelle
Orléan</i>
Ludwig Thuille: <i>Sextet</i> |
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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



2185th Concert

ARTHUR GREENE, *pianist*

Sunday Evening, March 10, 1996
at Seven O'clock
West Building, West Garden Court

Admission free

PROGRAM

The Complete Etudes of Alexander Scriabin (1872-1915)

Etude in C-sharp Minor, Opus 2, No. 1 (1887-89)

Twelve Etudes, Opus 8 (1894)

INTERMISSION

Eight Etudes, Opus 42 (1903)

Etude, Opus 49, No. 1 (1905)

Etude, Opus 56, No. 4 (1907)

Three Etudes, Opus 65 (1912)

ARTHUR GREENE'S dynamic and personal performances have won him accolades in concert halls and competitions throughout the world. His powerful mastery and interpretive sensibility have earned him first prizes in the William Kapell and Gina Bachauer International Piano Competitions and a top prize at the Busoni International Competition. Since his 1987 New York debut at Carnegie Hall, Arthur Greene's concert and recital engagements throughout the country have included guest performances with the National Symphony, the Philadelphia Orchestra, the Utah Symphony, and the San Francisco Symphony. He has toured Japan, Korea, and China on numerous occasions, and has served as an artistic ambassador for the United States Information Agency. A member of the faculty at the University of Michigan School of Music in Ann Arbor, Arthur Greene received the bachelor's degree *cum laude* from Yale University, a master's degree from the Juilliard School of Music, and a doctorate from the State University of New York at Stony Brook. He records for the Denon and Supraphone labels.

Born to an aristocratic Muscovite family, Alexander Scriabin lost his mother when he was only one year old and was raised by his grandmother and his great aunt, both of whom spoiled him, encouraging traits of fastidiousness and egocentricity which stayed with him throughout his life. In 1893, when he was twenty-one and had published only five works, he made the acquaintance of the St. Petersburg patron and publisher Belyayev, who in effect took over the role of doting mother that the older women in his family had previously filled. Thanks to Belyayev's open-handed patronage, Scriabin received generous compensation for everything he wrote, had concert tours organized for him, and was never denied when he asked for a loan or a gift. This relationship lasted until Belyayev's death in 1903. Scriabin spent the next five years traveling, performing throughout Europe and in New York, and composing in every spare moment. In 1908 Scriabin met Serge Koussevitsky, who persuaded him to return to Moscow and took charge of his affairs in much the same way that Belyayev had done.

Under these circumstances, Scriabin was free for most of his life to experiment with every new idea that came his way, without concern for how or when the music might be performed. Because of their atonality and extreme technical difficulty, Scriabin's later piano works had few champions among his contemporaries, and it remained for the master pianists of the mid-twentieth century to rediscover them. Ironically, the man who composed etudes that are extremely difficult even for players with large hands was himself of diminutive stature and could not stretch his hand beyond an octave.