

Liszt's *Harmonies poétiques et religieuses* were written between 1835 and 1853 and comprise his most reflective set of piano works. *Funérailles* commemorates three of the composer's friends who died in the failed Hungarian Revolution of 1848. The pieces in the second volume of his three-volume *Années de pèlerinage* were inspired by works of art and literature that he encountered while touring and concertizing in Italy, among which were the sonnets of Petrarch. One of the many important women in Liszt's life was the pianist Olga von Meyendorff, for whom he wrote a set of five pieces, including the *Rhapsodie espagnole*.

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

OCTOBER 1996

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| 20 | Trio Mexico
Honoring the exhibition:
<i>Olmec Art of Ancient Mexico</i> | Beethoven: <i>Kakadu Variations</i>
Martinu: <i>Bergerettes</i>
Lavalle: <i>Four Pieces from Xalapa</i> |
| 27 | Aaron Rosand, <i>violinist</i>
Hugh J. Sung, <i>pianist</i> | Bruch: <i>Scottish Fantasy</i>
Bach: <i>Chaconne</i>
Handel: <i>Sonata in G Minor</i> |

NOVEMBER 1996

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|---|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------------------------------------------------------|
| 3 | National Gallery Orchestra
George Manos, <i>Conductor</i>
Honoring the exhibition:
<i>Adolph Menzel (1815-1905):
Between Romanticism and
Impressionism</i> | Mendelssohn: <i>Hebrides
Overture</i>
Schumann: <i>Overture, Scherzo,
and Finale</i>
Brahms: <i>Serenade No. 1 in D
Major</i> |
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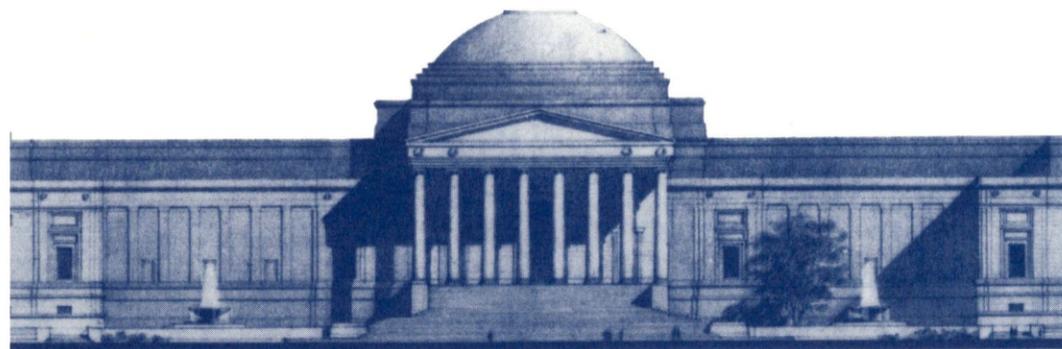
Concerts from the National Gallery are broadcast in their entirety at 7:00 p.m. on Sundays on radio station WGTS, 91.9 FM, four weeks after the live performance. The use of cameras or recording equipment during the performance is not allowed.

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

The Fifty-fifth Season of

THE WILLIAM NELSON CROMWELL and
F. LAMMOT BELIN CONCERTS

National Gallery of Art



2203rd Concert

ARNALDO COHEN, *pianist*

Sunday Evening, October 13, 1996
Seven O'clock
West Building, West Garden Court

Admission Free

PROGRAM

Johann Sebastian Bach
(1685-1750) Partita No. 1 in B-flat Major
BWV 825 (1726)

Overture
Allemande
Courante
Sarabande
Minuet I and II
Gigue

Josef Haydn
(1732-1809) Sonata in F Major
Hoboken XVI, No. 23 (1773)

Allegro
Adagio
Presto

J. S. Bach/Ferruccio Busoni Chaconne
from the Partita for Solo Violin
in D Minor

INTERMISSION

Franz Liszt
(1811-1886) Funérailles
from Harmonies poétiques et religieuses (1852)

Sonetto 104 del Petrarca
from Deuxième année de pèlerinage (1849)

Rhapsodie espagnole
(c. 1863)

ARNALDO COHEN was the First Prize winner of the 1972 Busoni International Piano Competition. However, he achieved prominence in the European music world after having substituted with great success for Martha Argerich at the Concertgebouw in Amsterdam. Since then he has enjoyed an increasingly successful career, which has included playing with the Royal Philharmonic and Philharmonia Orchestras, the Bavarian Radio Symphony, and the *Orchestre de la Suisse Romande*. The list of stellar conductors with whom he has performed includes Kurt Masur, Klaus Tennstedt, Kurt Sanderling, and Yehudi Menuhin.

Born in Brazil to a family of Russian ancestry, Mr. Cohen started his musical studies at the age of five. He continued a multi-faceted career through his university years, simultaneously studying piano, violin, and engineering at the Federal University of Rio de Janeiro. Once he decided to concentrate on the piano, Mr. Cohen studied for four years under Jacques Klein, a disciple of William Kappell, and continued his training in Vienna with Bruno Seidlhofer and Dieter Weber. Mr. Cohen has recorded for Naxos and IMP Classics, and appears at the National Gallery by arrangement with Jacques Leiser Artists' Management of San Diego, California.

It was a matter of serious concern for Johann Sebastian Bach to establish himself as a composer outside the realm of church music, and one of the means he chose to do this was to publish his harpsichord works at his own expense. He published the *Partita in B-flat Major* as *Opus 1*, but did not continue to assign opus numbers to his subsequent works. Ironically, most of Bach's published works gathered dust for the first seventy years after his death, because musical tastes were radically changing. One musician who did pay some attention to Bach's music during this period was Christoph Willibald Gluck, who in 1779 used the theme of the Gigue of the *B-flat Major Partita* for an aria in his opera, *Iphigénie en Tauride*.

Although not a pianist himself, Haydn was fascinated with the new *fortepiano* as it evolved from the harpsichord in the second half of the eighteenth century, and wrote more than fifty sonatas for the instrument. It is possible that the *F Major Sonata*, written in 1773, was the first to show Haydn's response to what he admired in the music of Mozart, which he first began to encounter in 1772. Some of the changes Haydn introduced into his sonatas after that date were adventurous modulations, careful crafting of second themes in movements in sonata form, and expanded development sections.