

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

NOVEMBER 1996

24 National Gallery Orchestra
George Manos, *Conductor*
Works of Franz Schubert
*Overture: The Devil as
Hydraulicus*
Symphonies No. 8 and No. 5

DECEMBER 1996

1 Justin Blasdale, *pianist*
Schubert: *Sonata in C Minor*
J. S. Bach: *Partita No. 4 in D*
Robert Helps: 3 *Hommages*

8 James Ehnes, *violinist*
Eduard Laurel, *pianist*
Beethoven: *Sonata No. 2 in A*
Bartok: *Rhapsody #2*
Brahms: *Sonata No. 2 in A*

15 Orli Shaham, *pianist*
Mozart: *Sonata in C, K. 330*
Schumann: *Faschingsschwank
aus Wien*
Beethoven: *Variations, Op. 26*
Chopin: *Nocturne, Op 27, No. 2*
Ballade in F Minor, Op. 52
Mendelssohn: *Rondo capriccioso*

22 The Washington Men's Camerata Christmas Concert
Thomas Beveridge, *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-fifth Season of

THE WILLIAM NELSON CROMWELL and
F. LAMMOT BELIN CONCERTS

National Gallery of Art



2208th Concert

IGOR KIPNIS and KAREN KUSHNER

Music for Piano, Four Hands

Sunday Evening, November 17, 1996
Seven O'clock
West Building, West Garden Court

Admission Free

PROGRAM

Carl Maria von Weber
(1786-1826) Adagio in A-flat Major
Opus 10, No. 5 (1809)

Wolfgang Amadé Mozart
(1756-1791) Sonata in B-flat Major
K. 186c (1774)

Allegro
Adagio
Molto Presto

Franz Peter Schubert
(1797-1828) Three Polonaises
(1825)

D Major
A Major
E Major

Johannes Brahms
(1833-1897) Three Hungarian Dances
(1868)

No. 1 in G Minor (Allegro Molto)
No. 5 in F-sharp Minor (Allegro-Vivace-Allegro)
No. 6 in D-flat Major (Vivace)

INTERMISSION

Maurice Ravel
(1875-1937) Ma mère l'oye
(arranged by Lucien Garban in 1919)

Prélude et Danse du Rouet
Pavane de la Belle au bois dormant
Petit Poucet
Laideronnette, Impératrice des Pagodes
Les entretiens de la Belle et la Bête
Le jardin féerique

Alexander Borodin
(1833-1887)

Three Pieces for Four Hands

Polka Héléne in D Major
Allegretto in D-flat Major
Tarantella in D Major (Allegro molto vivo)

Since his debut in 1959, harpsichordist and fortepianist IGOR KIPNIS has performed in recital and as a soloist with numerous orchestras throughout the world. He has played in North and South America, Western Europe, the former Soviet Union, the former Czechoslovakia, Poland, Israel, and Australia. Mr. Kipnis is a prolific recording artist who has produced eighty-one albums, fifty-five of which are solo. The honors he has received include six "Grammy" Nominations, three "Record of the year" awards from *Stereo Review*, and the 1988 Gold Star award from the Italian periodical *Musica*. His reviews and articles have appeared in numerous publications, including *Stereophile*, *Opus*, *Musical America*, *Stereo Review*, *The American Record Guide*, *Classical*, *Clavier*, and *The Yale Review*. In 1978, 1979, and 1980, Keyboard magazine's annual reader's poll named him "Best Harpsichordist." In 1982 and 1986, the same magazine recognized him as "Best Classical Keyboardist." A frequent guest on both television and radio, Mr. Kipnis hosted "The Age of Baroque" for three years over WXQR in New York and was the host of the 1993 syndicated series, "The Classical Organ" on WGBH in Boston. He is one of the few musicians to have been invited to perform during the live Grammy Award telecasts.

Pianist KAREN KUSHNER has performed internationally as a soloist since receiving a Master of Music degree from the Juilliard School of Music, where her teachers were Adele Marcus and William Masselos. She has also studied with such respected teachers as Herbert Stessin, Russel Sherman, Jean-Marie Darré, and Jerome Lowenthal. Among the festivals in which she has participated are those of Newport, Aspen, l'Académie Internationale d'Été in Nice, and The International Festival of Deiá in Majorca. Karen Kushner was born in Lincoln, Nebraska and has distinguished herself in competitions in the Midwest. She has been a teaching fellow at Northwestern University, has taught at the Mannes College of Music, and is currently on the faculty of the Turtle Bay Music School in New York City. Her solo recording credits include compact discs of the complete Chopin Mazurkas for Connoisseur Society, "The Poet Speaks," a collection of romantic piano music on Epiphany

Recordings, and a collection of piano and vocal music by American composer Kevin Oldham on Albany Records.

Carl Maria von Weber composed his *Adagio in A-Flat Major* in 1808 and published it a year later. This particular *Adagio* was written as teaching material for the family of Duke Ludwig of Stuttgart, who employed von Weber as his private secretary. It is one of six works for piano, four hands that von Weber composed while he was in the duke's service.

Mozart's *Sonata in B-Flat Major* was one of six duet-sonatas he wrote for concerts with his sister, Nannerl, who was a gifted performer in her own right. The two Mozart children frequently played piano duets during their European tours in the 1760s, with the high point of each tour being the courts of Vienna and Paris. The practice of composing for two players on a single keyboard was becoming increasingly popular, and required a reconsideration of some of the social constraints of the time. According to Charles Burney, a late 18th century composer and the first English-speaking music historian, "A lady who wishes to play four-handed pieces should remove the hoops from her skirt and not be embarrassed, should her left hand occasionally graze the gentleman's right hand."

Schubert's *Polonaises, Opus 61* were composed during a flurry of creative activity, which also gave rise to *The Trout Quintet*, *Die Junge Nonne*, the *A-minor Piano Sonata*, and the first of his *Marches militaires*. In his diary in 1828, Schubert described the *Polonaises* as "purely and simply thunderstorms breaking forth, with romantic rainbows over slumbering worlds." They were undoubtedly popular pieces at the Schubertiades, weekly parties at which the composer and a partner played these and other pieces for assembled guests. These musical get-togethers were an event at which the entertainment did not end until 10:00 in the evening, and many a guest enjoyed punch and sausages until as late as 3:00 in the morning.

Though the ten dances comprising his first book of *Hungarian Dances* had been started by Brahms as early as 1858, they were not performed until 1868 (in Oldenburg with Clara Schumann,) just before he completed his *German Requiem*. Brahms enjoyed the exotic Gypsy melodies and irregular rhythms that he heard played by the Hungarian violinist Eduard Reményi. Although Brahms spoke of his own Hungarian dances as arrangements derived from other composers, many of the melodies were in fact original.

The five-movement *Ma mère l'oye (Mother Goose Suite)* was composed by Ravel for eleven-year-old Mimi Godebski and her older brother, Jean, who were the children of Ravel's close friends, Ida and Cipa Godebski. Due to the fact that Mimi hated to practice and was petrified at the thought of playing the premiere, two other young students gave the first performance in 1910: Jeanne Leleu (age six) and Geneviève Durony (age ten). The suite commences with a prelude and a scene from *Sleeping Beauty*, during which Florine accidentally pricks her finger on the spindle, thereby falling into a deep sleep. The next movement evokes the image of little Tom Thumb. He is the son of a woodcutter who becomes lost with his siblings in the forest. In order to find his way home, Tom leaves a trail of bread crumbs, which are unfortunately gobbled up by birds.

Laideronette (Little Plain Girl) escapes her unpleasant reality by becoming Empress of the Pagodas (Chinese nodding dolls). "(She) undressed and slipped into the bath," wrote Ravel at the top of his four hand score. "Immediately her dolls began to sing and play miniature instruments made from walnut and almond shells." The next movement presents a scene from *Beauty and the Beast*. Ravel realizes through music the conversation in which the Beast asks Beauty to marry him. In accepting his offer, Beauty reverses the horrible spell placed on the Beast, and he is transformed into a dashing young prince. In the final triumphant movement, Ravel returns to the tale of *Sleeping Beauty*, when Florine is at last awakened by Prince Charming.

Alexander Borodin composed his *Three Pieces for Four Hands* at different stages in his life, giving the listener a chance to hear several sides of this composer. In 1843, when he was nine, Borodin became infatuated with a teenager named Helen. The result of this infatuation was a charming polka, which he later arranged for piano, four hands. The *Allegretto in D-flat Major* was arranged in 1861 from an earlier unfinished string quartet, and the *Tarantella* was written in Pisa in 1862. The *tarantella* was in fashion during this time, due to intriguing theories about its origin. The dance was thought to have been named for the wild behavior seen in those afflicted with the bite of a tarantula. Some historians, however, attribute the name to Taranto, a town in southern Italy.

- Notes by Igor Kipnis, edited
and adapted by Ann
Margeson