rustic high spirits with tinges of melancholy and occasional moments of defiance. Reflecting on the coda as Schubert's last music for piano solo, Robert Schumann wrote: "[Schubert] ends gaily and cheerfully, as though fully able to face another day's work."

-Program notes by Todd Crow, adapted and edited by Rachel Brintnall

Concerts at The National Gallery of Art
Under the Direction of George Manos

December 1997
14 Dunsmuir Piano Quartet
   Brahms: Piano Quartet in C Minor
   Helps: Quartet (1997)
   Haydn: Trio in E Major

21 Columbia Collegiate Chorale
   James Bingham, conductor
   Christmas concert

28 Gottlieb Wallisch, pianist
   Beethoven: Sonata, Op. 31/3
   Debussy: Estampes
   Chopin: Sonata No. 2
   Polonaise, Opus 44
   Mazurka, Opus 30/4

January 1998
4 National Gallery Orchestra
   George Manos, conductor
   Gala Viennese New Year concert

Throughout the month of December, highlights from the Gallery’s 1996–1997 concert season can be heard on “Music from Washington,” broadcast on Wednesdays at 9:00 pm on WETA, 90.9 FM.

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 pm.

The Fifty-sixth Season of
THE WILLIAM NELSON CROMWELL and F. LAMMOT BELIN CONCERTS

National Gallery of Art

2249th Concert

TODD CROW, pianist

Sunday Evening, December 7, 1997
at Seven O’Clock
West Building, West Garden Court
Admission Free
PROGRAM

Joseph Haydn
(1732–1809)

Sonata in C Major
Hob. XVI/50 (1794–1795)

Allegro
Adagio
Allegro molto

Béla Bartók
(1881–1945)

Dance Suite
(1923)

Moderato
Allegro molto
Allegro vivace
Molto tranquillo
Comodo
Finale: Allegro

INTERMISSION

Franz Schubert
(1797–1828)

Sonata in B-flat Major
D. 960 (1828)

Molto moderato
Andante sostenuto
Scherzo: Allegro vivace
con delicatezza
Allegro, ma non troppo

TODD CROW’s keyboard artistry has received critical acclaim in the New York Times and the Wall Street Journal, as well as in major newspapers in South America and Europe. He made his London orchestral debut in 1986 at the Barbican Centre with the London Philharmonic and his Carnegie Hall debut in 1992 as soloist with the American Symphony. He performs regularly in London and New York and is heard frequently on BBC Radio in both live and recorded performances. This summer he completed his first season as music director of the Mount Desert Festival of Chamber Music in Northeast Harbor, Maine, where he has performed for many years. Mr. Crow is an honors graduate of the University of California and the Juilliard School of Music. His teachers have included Irma Starr, Erno Daniel, Ania Dorfmann, and Emanuel Bay. He received the University of California’s Distinguished Alumni Award in 1986, and is a professor of music at Vassar College in Poughkeepsie, New York.

Joseph Haydn's last three piano sonatas were written for Therese Jansen-Bartolozzi, a German-born pianist who settled in England and became a pupil of Clementi. Entitled A Grand Sonata for the Piano Forte Composed Expressly for and Dedicated to Mrs. Bartolozzi by Haydn ... Op. 79 ... London, the C Major Sonata, usually considered Haydn's last solo piano work, was published in 1800 and over the years came to be known as the "English" Sonata. This term may refer not only to the place of publication, but also to a particular instrument Haydn had in mind, an English piano that offered a larger keyboard range and more subtle dynamics than pianos made on the European continent.

The Dance Suite, Béla Bartók's first commissioned work, was written for large orchestra at the behest of the Budapest City Council to celebrate the fiftieth anniversary of the unification of the cities Buda and Pest. Although the first performance in November 1923 was a disaster, described by Bartók as "sounding like a sight-reading rehearsal," a 1925 performance in Prague by Václav Talich and the Czech Philharmonic secured the work's future as one of Bartók's most popular. Unlike his "expressionistic" works, which led the composer to the verge of atonality, the Dance Suite is plainly tonal. None of the movements contains direct quotations of folk music, although the character of folk music permeates the musical language. Bartók transcribed the work for solo piano shortly after composing it, but the transcription was not performed in public until 1945.

Franz Schubert’s last three piano sonatas were composed between May and September 1828, although the B-flat Major Sonata may have been sketched as early as the previous year. Of the three sonatas, this is the most lyrical and, at least in the opening two movements, the most solemn and reflective. The first movement stretches the sonata form to an extent that was unheard of before Schubert, taking time to build a structure around three keys. The second movement is one of Schubert’s great meditative statements, with its relentless, unchanging left-hand accompaniment figure. The fleet and playful scherzo favors the upper register of the piano, while its more serious trio resides in a lower tessitura. The last movement is a mixture of