

of paying sixpence to rent a handsome young man or woman for one dance. The third movement, *Brazileira*, was inspired by Milhaud's travel to Rio De Janeiro, where he happened upon the energetic festivities of an authentic Brazilian carnival. In his autobiography, *Notes without Music*, the composer wrote: "I remember seeing a Negro completely carried away by the music, dancing in a frenzy all by himself, holding in his hand a huge sherbet, which he would lick with his pink tongue in time with the music." Exuberance and rhythmic vitality are clearly potent factors for the success and popularity of this movement.

The neoclassical movement first attracted Igor Stravinsky's creative muse in 1920, with his quotation of music of Giovanni Battista Pergolesi in *Pulcinella*. Premiered in 1944 by Nadia Boulanger and Stravinsky himself, the *Sonata for Two Pianos* comes near the end of his neoclassical period. Stravinsky gave this piece a neatly restrained classical form, with the emphasis on proportion and balance, which were held in the highest regard during the eighteenth century. He borrowed fragments and motives of Russian folk tunes and rearranged the order of their pitches to make new pieces out of old material. The new melodic lines, like the folk tunes, encompass a very small range, and the register is far less expansive than that of many of Stravinsky's other works. Yet another neoclassical feature of the sonata is its harmonic language, which is blatantly diatonic. As his contemporaries were finding ways to complete the breakdown of tonality, Stravinsky defied compositional trends by writing a work with accessible cadences and clearly defined harmonic rhythm.

Rachmaninoff wrote two *Suites for Two Pianos: Opus 5 and Opus 17*. Both works owe their stylistic attributes to Anton Arensky (1861-1906), who composed five such suites. In November of 1901 Rachmaninoff and the celebrated pianist Alexander Siloti, who was also his cousin, presented the premiere of the *Suite, Opus 17*. The *Introduction (Alla marcia)*, a highly charged and exhilarating Russian march, tapers off to be followed by the *Waltz (Presto)*. The *Waltz* has two themes, the second of which quotes the medieval four-note requiem sequence *Dies irae* and dies away amid the chiming of troika bells. The *Romance (Andantino)* is full of romantic filigree treatment and a lush, melancholic lyricism. The concluding *Tarantella (Presto)* contains tightly crafted passage work that creates a brilliant whirlwind effect.

-Program notes by Jerry Wong,
edited by Elmer Booze

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

January 1998

18 Håkan Hagegård, *baritone*
Warren Jones, *pianist*

Schubert: Songs from
Schwanengesang
Ravel: *Don Quichotte à
Dulcinée*
Songs by Brahms and Sibelius

25 Ursula Oppens, *pianist*

Beethoven: *Sonata, Opus 90*
Sonata, Op. 31/2
Sonata, Opus 101
Picker: *Four Etudes for
Ursula*

February

1 National Gallery Orchestra
George Manos, *conductor*

Mozart: *Symphony No. 41*
Mahler: *Adagietto from
Symphony No. 5*
Korngold: *Suite: "Much Ado
About Nothing"*

8 Hugh Sung, *pianist*

Clementi: *Sonata in B-flat
Major*
Ravel: *Gaspard de la nuit*
Mussorgsky: *Pictures at an
Exhibition*

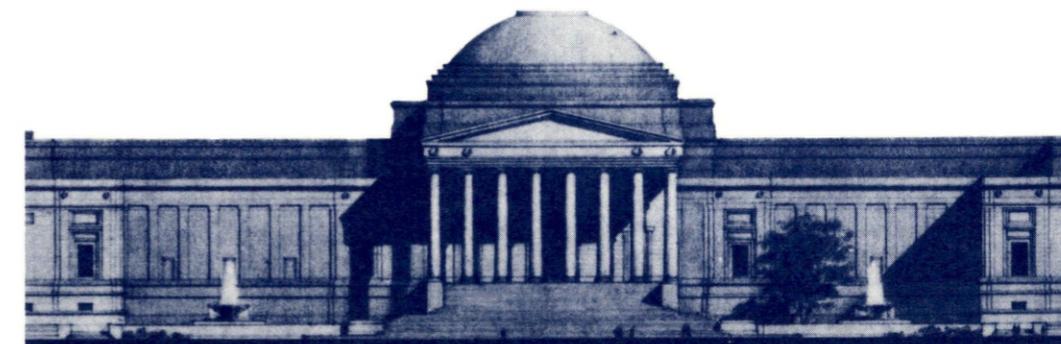
*The use of cameras or recording equipment
during the performance is not allowed.*

*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



2254th Concert

THE PÈLERINAGE DUO

SHIH-YU CHENG and JERRY WONG, *pianists*

Sunday Evening, January 11, 1998
at Seven O'Clock
West Building, West Garden Court

Admission Free

PROGRAM

Witold Lutoslawski (1913–1994) Variations on a Theme by Paganini (1941)

Franz Schubert (1797–1828) Fantasie in F Minor Opus 103, D.940 (1828)

Allegro molto moderato
Largo
Allegro vivace

Darius Milhaud (1892–1974) Scaramouche Opus 165b (1937)

Vif
Modéré
Brazileira

INTERMISSION

Igor Stravinsky (1882–1971) Sonata (1943–1944)

Moderato
Theme with Variations
Allegro

Sergei Rachmaninoff (1873–1943) Suite No. 2, Opus 17 (1900–1901)

Introduction
Waltz
Romance
Tarantella

The PÈLERINAGE DUO was formed in the summer of 1995 and made their formal debut in April of 1996 at the Peabody Conservatory's Thursday Noon Concert Series. In the summer of 1996 the Duo appeared in France at the American Conservatory in Fontainebleau, where their performance of Rachmaninoff's *Suite No. 2 for Two Pianos, Four Hands* won them the Prix-Ville de Fontainebleau. The duo looks forward to upcoming performances at the Johns Hopkins Midday Recital Series in Baltimore, the Fairfax County Public Library Recital Series, and the Society of the Cincinnati in Washington.

Born in Taipei, Taiwan, SHIH-YU CHENG came to the United States in 1988 to attend the Interlochen Arts Academy in Michigan. The following year she won the Interlochen Concerto Competition, which led to an appearance with the IAA Orchestra. She went on to win numerous awards, including first prize in the Kawai National Piano Competition, as well as the Kingsville International, Haddonfield Symphony, and Association of Pianists and Piano Teachers of America Piano Competitions. Ms. Cheng has performed in France, Japan, and Taiwan, and has been featured in recital at Youngstown State University (Ohio), Columbia University's Miller Theater, Weill Recital Hall, and in Taiwan at the Jiao-Tung University and the National Concert Hall in Taipei. She completed her bachelor's and master's degrees in performance at the Peabody Conservatory of Music in Baltimore under the tutelage of Ann Schein. Ms. Cheng is currently enrolled in the doctoral program at the State University of New York at Stony Brook, where she teaches undergraduate piano and studies with Gilbert Kalish.

A native of California, JERRY WONG graduated with a bachelor's degree in piano performance from Indiana University, where he studied with Menahem Pressler. In addition to being the recipient of the Dorothy Herriman and Theodore Presser scholarships, he was awarded a performer's certificate for his senior recital. Continuing his studies at the Peabody Conservatory of Music in Baltimore, Mr. Wong completed the master's degree program with Ann Schein. An enthusiastic chamber musician, Mr. Wong participated in the world première recording of Jaakko Kuusisto's *Piano Trio No. 1* for Finnish National Radio and has performed chamber music recitals in the U.S., Finland, France, and Japan. He has won prizes in the Young Keyboard Artists Competition, the Indiana University Concerto Competition, the Grace Walsh Competition, and the Yale Gordon Competition. Currently Mr. Wong is attending the Manhattan School of Music, where he holds a teaching fellowship as a doctoral student of Byron Janis. He has written liner notes for recordings produced on the Music Minus One label.

Variations on a Theme of Paganini dates from the difficult years of the German occupation of Poland during World War II. From his recollections of the year 1939, Lutoslawski states: "When the Nazis entered Warsaw, Polish music stopped. After the Jews and gypsies, we Slavs were hated most by them. They took over the orchestras, kept most of the Polish musicians, but German conductors and repertory were imported. Poles boycotted their concerts, but we arranged clandestine meetings in rooms during imprisonment to play chamber music or première some of our things." During this period of his life, the young Lutoslawski found his only audiences in local cafés. He formed a piano duo with his colleague and friend Andrzej Panufnik, and they began to perform together regularly. The always resourceful Lutoslawski began writing four-hand and two-piano arrangements of many different instrumental and operatic works from the standard repertoire. While Brahms and Rachmaninoff wrote arrangements of Paganini's famous *Caprice No. 24* for solo violin, Lutoslawski (like Liszt) wrote an actual transcription. Lutoslawski's version captures the intoxicatingly macabre and devilish virtuosity so closely associated with Paganini. Although the showy variations seem designed for the salon audience, they incorporate a number of Lutoslawski's more innovative techniques: parallel triads, dense chromaticism, and an exploitation of the tritone.

Schubert's *F Minor Fantasy* was written during the last year of his life. This fantasy stands as one of the few great works in this form. The three movements, beginning with the *Allegro molto moderato*, are spontaneously welded together, and the composition is unified by three appearances of a theme that is immediately beautiful, memorable, and haunting in its utterance. The *Largo* movement with its declamatory statement of grief and anguish is almost overwhelming, while the final movement, *Allegro vivace*, with its monumental display of contrapuntal writing, evokes a profound drama.

Scaramouche epitomizes the Brazilian influences that can be found in Milhaud's work, although it is not the only work of his that incorporates exotic rhythms of Latin America, the West Indies, and jazz. The first and third movements of *Scaramouche* were written for a children's play by Henriette Pascal entitled *Le médecin volant*. The first movement suggests an atmosphere tailor-made for a jazz ballet. The bitonal music defies gravity with dazzling staccato runs and capricious shifts of character. The second movement has an enchanting sensuality, which might recall a scene encountered during Milhaud's first excursion to a jazz club in London: the practice