

with Schumann's *Carnaval*). The composer drifts from one room of the exhibition to another, hence the recurring *Promenades*. While Ravel's orchestrated version of *Pictures at an Exhibition* is better known today, it is not considered an improvement over Mussorgsky's original piano edition, which is in its own right a masterpiece.

- Program notes by Elmer Booze

February 1998

15 Kolja Blacher, *violinist*
Jessica Krash, *pianist*

Schumann: *Sonata in A Minor*
Prokofiev: *Sonata No. 1*
Brahms: *Sonata in A Major*
Ravel: *Oiseaux tristes*
from *Miroirs*
Tzigane

22 Talich String Quartet

Beethoven: *Quartet, Opus 131*
Mozart: *Quartet in D Major*
Janáček: *Quartet No. 1*

March 1998

1 National Gallery Orchestra
George Manos, *conductor*

Delius: *On Hearing the*
First Cuckoo in
Spring
Dvorák: *Scherzo*
capriccioso
Schumann: *Symphony No. 1*

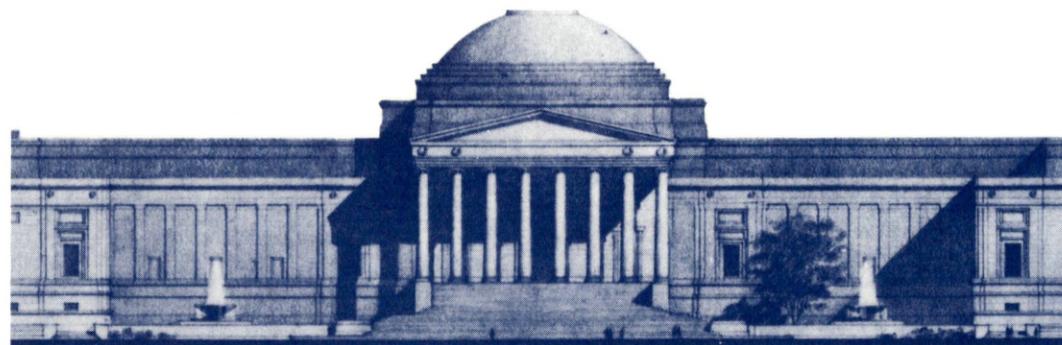
*The use of cameras or recording equipment
during the performance is not allowed.*

*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



2258th Concert

HUGH SUNG, *pianist*

Sunday Evening, February 8, 1998
at Seven O'Clock
West Building, West Garden Court

Admission Free

PROGRAM

Muzio Clementi
(1752–1832) Sonata in B-flat Major
Op. 24, No. 2 (1804)

Allegro con brio
Andante quasi allegretto
Rondo: Allegro assai

Maurice Ravel
(1875–1937) Gaspard de la nuit
(1908)

Ondine
Le gibet
Scarbo

INTERMISSION

Modest Petrovich Mussorgsky
(1839–1881) Pictures at an Exhibition
(1874)

Promenade	Samuel Goldenberg and
Gnomus	Schmuyle
Promenade	Promenade
The Old Castle	The Market Place at
Promenade	Limoges
In The Tuileries Gardens	The Catacombs
Bydlo	The Hut on Fowl's Legs
Promenade	The Great Gate of Kiev
Ballet of the Unhatched Chicks	

Born in Philadelphia in 1968, HUGH SUNG began his piano studies with his mother at the age of three. At age eight he became a pupil of Eleanor Sokoloff and Susan Starr, and at eleven he appeared as soloist with the Philadelphia Orchestra. Upon entering the Curtis Institute of Music in 1982, Mr. Sung became a pupil of Jorge Bolet and Seymour Lipkin. Hugh Sung has performed as soloist in the United States, Canada, Japan, and Korea. He has won major prizes from the National Foundation for the Advancement of the Arts, and the 1991 Joanna Hodges International Piano Competition. Mr. Sung appeared at the National Gallery in 1996, in recital with violinist Aaron Rosand.

Clementi's *Sonata in B-flat Major* was first performed by the composer on Christmas Eve, 1781 in a program arranged by Emperor Joseph II of Austria. That concert also included Mozart playing some of his own works, having been devised as a contest between the two composers. In a letter to his father following the concert, Mozart criticized Clementi mercilessly, using such words as "charlatan" and "mechanical." Mozart did not shrink from borrowing from the composer he found so inferior, however. The theme of the opening *Allegro* of the Clementi sonata became the principal theme of Mozart's *Overture to The Magic Flute*.

Gaspard de la nuit was written in 1908 and derived its title from the eponymous collection by Aloysius Louis Bertrand (1807-1841), an exponent of chimerical poetry who was held in awe by Baudelaire and Mallarmé. Bertrand attributed the poems in the collection to the devil, alias Gaspard. Ravel's desire was to "write a piano piece that is even harder to play than Mily Balakirev's oriental fantasy, *Islamey*." Each of the three pieces teems with Herculean requirements: double notes that are effervescent and unrelenting (*Ondine*); repeated bell-like notes, requiring extraordinary control (*Le gibet*); and forward surging runs, creating an inexorable charge (*Scarbo*). Ravel creates in music the satanic elements inherent in all three poems: *Ondine*, a water nymph with her contemptuous laughter; *Le gibet*, a bell tolling at sunset as a corpse hangs from the gallows (Ravel's paraphrase); and *Scarbo*, a goblin appearing as a frightening apparition. One French writer observed: "[The pieces] are not atmospheric portraits in the style of Liszt or Schumann, but psychological case studies, observed and recorded with the incorruptibility of an analyst."

Deeply moved by the death of his friend, the stage designer, artist, and architect Victor Hartmann, Mussorgsky wrote *Pictures at an Exhibition* in the space of just one month. Having visited a memorial exhibition of Hartmann's paintings, the composer gave a musical impression of the various pictures (a comparison could be made