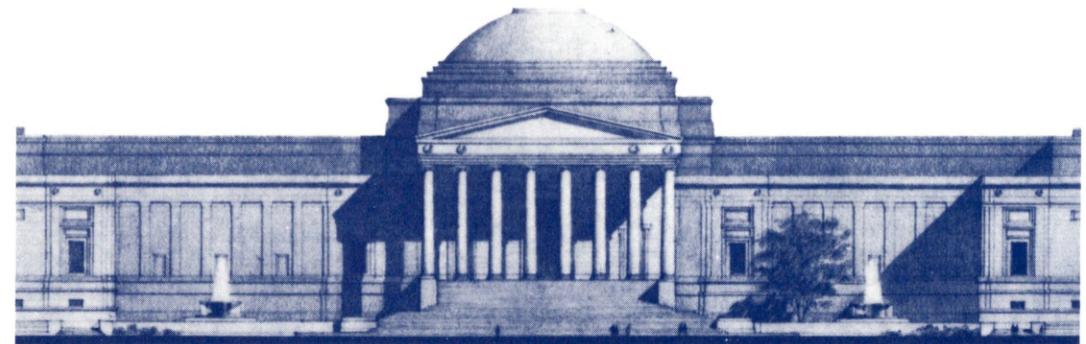


The Fifty-seventh Season of

THE WILLIAM NELSON CROMWELL and
F. LAMMOT BELIN CONCERTS

National Gallery of Art



Debussy wrote twenty-four preludes for piano in two books, each book containing twelve. According to the French music critic Emile Vuillermoz (1878–1960), “In emulation of Chopin, Debussy desired to condense into twenty-four preludes the most precious developments in pianistic technique of his age. These short pieces are condensed ‘pure’ music, and do not set out to treat any precise subject. Their raison d’être rests in the discovery of a rhythm, a color, an atmosphere....”

Debussy was inspired to compose *Lisle joyeuse* (*The Joyful Island*) by Watteau’s famous painting, *Pèlerinage à Cythère* (*The Pilgrimage to Cythera*) (1717). Commencing with a brilliantly conceived cadenza, *Lisle joyeuse* is not for the faint-hearted pianist. With his customary self-deprecation, Debussy wrote of the work: “This piece seems to embrace every possible manner of treating the piano, combining strength with grace, if I may presume to say so.”

- Program notes by Elmer Booze

Concerts at the National Gallery of Art

Under the Direction of George Manos

October 1998

25	The Alcan String Quartet	Debussy:	<i>String Quartet</i>
		Kelly-Marie	<i>This Is My</i>
		Murphy:	<i>Voice</i>
		Grieg:	<i>String Quartet</i>

November

1	National Gallery Orchestra	Beethoven:	<i>Coriolanus</i>
	George Manos, <i>conductor</i>		<i>Overture</i>
	Kathryn Hearden, <i>soprano</i>		<i>Scene: “Ah, perfido!”</i>
			<i>Symphony No. 7</i>

*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.*

2281st Concert

FRANCINE KAY, *pianist*

Sunday Evening, October 18, 1998
at Seven O’Clock
West Building, West Garden Court

Admission Free

PROGRAM

Robert Schumann
(1810–1856) Novелlette in F-sharp Minor,
Opus 21, No. 8 (1838)

Schumann Fantasiestücke, Opus 12
(1832–1837)

Des Abends
Aufschwung
Warum
Grillen
In der Nacht
Fabel
Traumes Wirren
Ende vom Lied

INTERMISSION

Erik Satie Les 3 valseѕ distinguées
(1866–1925) du précieux dégoûté (1914)

Claude Debussy Seven Preludes from Books 1 and 2
(1862–1918) (1910–1913)

Ondine
La Puerta del Vino
“Les fées sont d’exquises danseuses”
Bruyères
La danse de Puck
La sérénade interrompue
Minstrels

Debussy L’isle joyeuse
(1904)

*Francine Kay’s appearance at the National Gallery
has been assisted by a grant from the Embassy of Canada.*

Canadian pianist **Francine Kay**, who made her debut at Toronto’s St. Lawrence Centre in 1987, has performed to public and critical acclaim throughout Canada, the United States, and Europe. She received her early musical training at *l’Ecole de Musique Vincent D’Indy* in Montréal, where she studied with Yvonne Hubert. A French government scholarship provided her a stay in Paris to study with Yvonne Lefébure. Ms. Kay went on to obtain her master of music degree at the Juilliard School in New York as a scholarship student of Adele Marcus. She pursued post-graduate studies under Marek Jablonski and Leon Fleisher at the Royal Conservatory of Music in Toronto. Francine Kay was the first recipient of the Women’s Musical Club of Toronto Career Development Award in 1989 and has received the Canada Council Career award. Her 1996 recording, *The Complete Debussy Preludes*, was praised by the *Montréal Gazette* for its “extraordinary range of color, faithfully captured by a recording that marries close perspective and wide dynamic range.” Appearing both as soloist with major orchestras throughout Canada and as recitalist, Ms. Kay is frequently heard on radio and television.

The *Novелlette, Opus 21, No. 8* is the last of Schumann’s *Novелletten* (*Little Stories*). Schumann characterized these eight musical vignettes as “connected tales of adventure.” Clearly composed for his beloved Clara Wieck, the pieces are referred to in a letter Schumann wrote to her shortly after they were written: “I have composed a frightful amount for you during the last few weeks.... I have called the whole thing *Novелletten*... [as] *Wiecketten* would not sound well,... [and] in the *Novелletten* you appear in every possible attitude and situation....” Opening in F-sharp minor, the *Novелlette No. 8* is episodic, presenting an opening statement that is repeated, with each repetition having a different trio section. The sections are linked together by an amorous melody conspicuously marked “A voice from the distance.”

Fantasiestücke, Opus 12 features one of Schumann’s distinctive romantic traits: an attachment to fantasy. The eight pieces are loosely connected and colorfully contrast each other in form and content. The emotional range extends from the serene and self-possessed *Des Abends* (*Of an Evening*) to the spirited and vociferous *Warum* (*Why*).

The French music critic Tomás Marco, in reviewing music of Erik Satie, commented: “With [*Les*] 3 valseѕ distinguées du précieux dégoûté, which have, at times, a marked bitonal character, Satie cleverly laughs at the current artistic dandyism and at the pace of the *Valseѕ nobles et sentimentales* of Maurice Ravel, which appeared before.” The Satie waltzes are intended to describe an old dandy’s figure, his binoculars, and his legs.