

long and somber slow introduction to the final rondo is actually a substitute for the originally planned slow movement, *Andante favori*, which Beethoven withdrew from this sonata and published separately.

Federico Mompou wrote a set of fourteen short piano pieces with the collective title *Cancions y danzas*. Mompou worked on and added to the set throughout much of his life, with the earliest piece dating from 1918 and the last from 1953. He was motivated by folksongs, melodies, and dances native to Spain and his birthplace, Catalonia. While the melodies retain their rustic flavor, the harmonic and pianistic approaches are modern.

Suite característica, from Esplá's *Lirica española*, Op. 54, is aptly named, not only because it is characteristic of the popular music of the Spanish countryside and the Mediterranean coast, but also because it is quintessentially in the style of the composer. According to the French musicologist, Guy Bourligueux, Esplá was "a cultured and highly accomplished musician who contributed prolifically to all genres. He wrote in a style that owed something to Debussy and Stravinsky, aimed above all at simplicity, freshness, and harmonic refinement. Esplá was also influenced by the popular music of [Spain], developing on this basis an original scale (C, D-flat, E-flat, E, F, G-flat, A-flat, B-flat) [that was] well suited to his artistic temperament."

Falla's *Fantasia baetica*, commissioned by Arthur Rubinstein, received its premiere in 1920. Baetica was the name given by the ancient Romans to the territory of southern Spain presently known as Andalusia. Falla's musical depiction of the locale calls to mind the effulgence of the landscape that is indigenous to that area, in addition to facsimiles of its auricular properties, such as castanets, guitars, and the sounds associated with the Spanish gypsy style of dance known as flamenco.

Program notes by Elmer Booze

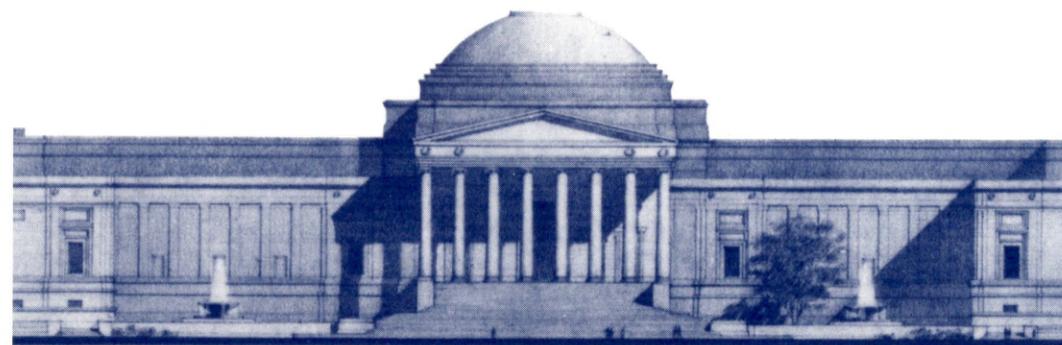
The use of cameras or recording equipment during the performance is not allowed.

For the convenience of concertgoers the Garden Café remains open until 6:30 p.m.

The Fifty-eighth Season of

THE WILLIAM NELSON CROMWELL and
F. LAMMOT BELIN CONCERTS

National Gallery of Art



2350th Concert

PEDRO CARBONÉ, *pianist*

Sunday Evening, 28 May 2000
Seven O'clock
West Building, West Garden Court

Admission free

PROGRAM

Robert Schumann
(1810–1856) Arabesque in C Major
Op. 81 (1838)

Ludwig van Beethoven
(1770–1827) Sonata No. 21 in C Major
("Waldstein")
Op. 53 (1803–1804)

Allegro con brio
Introduzione: Adagio molto
Rondo: Allegro moderato; prestissimo

INTERMISSION

Federico Mompou
(1893–1987) Canción y danza No. 4
(1928)

Óscar Esplá
(1886–1976) Suite característica
from Lirica española, Op. 54 (1952–1954)

Habanera
Ronda serrana
Sonatina playera

Manuel de Falla
(1876–1946) Fantasía baetica
(1919)

*Selections from concerts at the Gallery
can be heard on the second Sunday of each month
at 9:00 p.m. on WGMS-FM, 103.5.*

Pedro Carboné, one of Spain's foremost pianists, received an enthusiastic review for his Kennedy Center debut: "Mr. Carboné is a major artist.... Dynamics were imaginative...articulation was even and clear...trills and turns had delectable grace" (*The Washington Post*). Carboné's first piano teachers were María Canals and Pilar Bayona, who was a lifelong friend and collaborator of Óscar Esplá. His postgraduate years were spent in the United States under the tutelage of Eugene Istomin and Leon Fleisher. Later he undertook additional studies with Jean-Bernard Pommier in Switzerland. Carboné first came into the spotlight at age nineteen, when he performed Chopin's *Twenty-four Etudes* at the Palau de la Música in Barcelona. Following his prize-winning performances in several international piano competitions (the gold medal at the Concurso Internacional de Piano María Canals in Barcelona and the silver medal at the Incontro Internazionale Pianisti Città di Senigallia in Italy), Carboné toured extensively throughout Europe. In North America, he has appeared with numerous orchestras and performed solo recitals to critical acclaim. His schedule for the next season includes a Carnegie Hall appearance and a tour throughout the United States as soloist with the Spanish Radio and Television Orchestra. An authority on the Spanish piano repertoire, he is also a frequent guest performer at the Juilliard School of Music. Pedro Carboné's interpretation of Albéniz' *Iberia Suite* has been praised as "magnificent, impressive, with the right touch of expression" (ABC, Madrid). He is currently recording for Nazos/Marco Polo the complete piano works by the Spanish composer Óscar Esplá.

Schumann's *Arabesque*, Op. 18, a simple, warm-toned, infinitely tender expression of love and devotion, was obviously meant for his beloved Clara. She was on tour in Paris while the work was being composed, and Schumann felt her absence deeply. A miniature rondo, the *Arabesque* has a recurring theme that is marked *Leicht und zart* (facilely and fondly), and two couplets in minor key. As occurs in many of his works, Schumann's imaginary characters, Eusebius and Floristan, are the protagonists symbolized by the music. Eusebius is represented by the rondo in major mode, and Floristan by the couplets in minor. At the end of these sections, Schumann added a somewhat cryptic passage, about which critic James Lyons speculated: "Perhaps this, too, was meant for Clara, but its beauty is manifest even if its secret is not."

The *Sonata No. 21 in C Major, Op. 53* ("Waldstein") was dedicated to Count Ferdinand von Waldstein, an amateur musician who was one of Beethoven's benefactors. Waldstein's gifts to the composer included a new pianoforte, on which the two played duets. A remarkable work, this sonata boasts a completely new language, starting with the long strummed chordal introduction, which seems to come from nowhere but actually contains the first theme. There are also sudden shifts in mood, where a passage of obvious agitation and fitfulness is unexpectedly interrupted by a moment of respite. The