

February 2002 (continued)

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| 10 | The New England
Spiritual Ensemble | Traditional American Negro
Spirituals |
| 17 | The Ciompi String
Quartet
with William Ransom,
pianist | Ravel: <i>String Quartet</i>
Mark Kuss: <i>Elegy (2001)</i>
Saint-Saëns: <i>Piano Quintet in
A Minor</i> |
| 24 | Babette Hierholzer,
pianist | Music of Robert and Clara
Schumann |

*The use of cameras or recording equipment during
the performance is not allowed. Please be sure that all
electronic devices are turned off.*

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

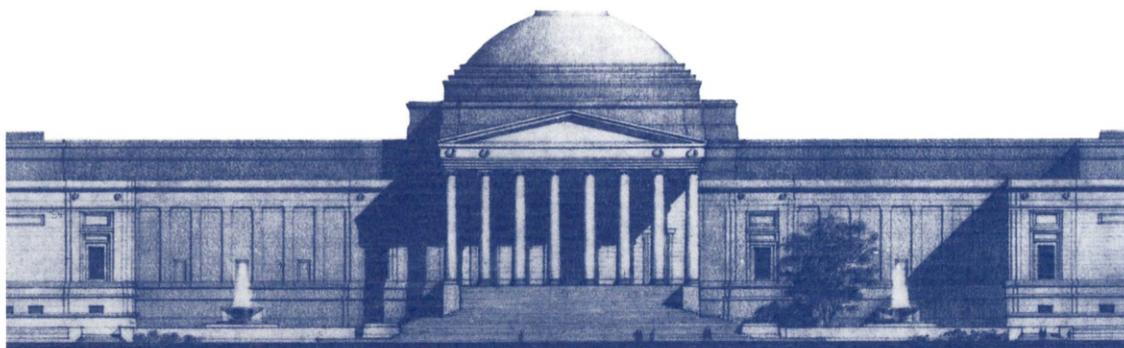
*Selections from concerts at the Gallery
can be heard on the second Sunday of each month
at 9:00 p.m. on WGMS, 103.5 FM.*

*During the months of January and February 2002,
recent performances by the National Gallery Orchestra
can be heard Wednesday evenings at 9:00 p.m. on WETA, 90.9 FM.*

The Sixtieth Season of

THE WILLIAM NELSON CROMWELL and
F. LAMMOT BELIN CONCERTS

National Gallery of Art



2401st Concert

HÅVARD GIMSE, pianist

Sunday Evening, 16 December 2001
Seven O'clock
West Building, West Garden Court

Admission free

PROGRAM

Edvard Grieg
(1843–1907) from Norwegian Peasant Dances
Op. 72 (1902–1903)

- No. 14: Tussebrurefærra på Vossevangen
(Procession of the Goblin Bride)
- No. 16: Kivlemøyerne (The Maidens of Kivle)
- No. 8: Myllargutens Bruremarsj
(Bridal March of the Miller's Boy)
- No. 2: Jon Væstafæs springar
(Jon Vestafæ's Springdance)

Jean Sibelius
(1865–1957) Kyllikki (Three Lyrical Pieces)
Op. 41 (1904)

- 1. Largamente; allegro
- 2. Andantino
- 3. Commodo

Frédéric Chopin
(1810–1849) Nocturne No. 1 in F Minor
Op. 55 (1830–1831)

Scherzo No. 2 in B-flat Minor
Op. 31 (1837)

INTERMISSION

Sergei Prokofiev
(1891–1953) Sonata No. 8 in B-flat Major
Op. 84 (1939–1944)

- Andante dolce
- Andante sognando
- Vivace

One of Scandinavia's most internationally prominent pianists, **Håvard Gimse**, is a graduate of the Norwegian State Academy of Music in Oslo. He also studied under Jiri Hlinka in Norway and later continued his studies at the Salzburg Mozarteum and the Academy of Music in Berlin, where he received his diploma in 1995.

As a soloist, Gimse has performed with the Oslo Philharmonic Orchestra, the Bergen Philharmonic Orchestra, the Stavanger Symphony Orchestra, and the National Youth Symphony of Norway. Outside his homeland, he has appeared as soloist with the Royal Philharmonic, Royal Liverpool Philharmonic, Prague Symphony, Janacek Philharmonic, Frankfurt Radio, Finnish Radio Symphony, and Belgian National Philharmonic Orchestras. Gimse's 1994 New York Lincoln Center debut as soloist with orchestra was deemed "splendid" by *The New York Times*. Håvard Gimse is a welcome guest performer at the Valdemossa Chopin Festival and the Edinburgh Festival, among others, and has a variety of recordings to his credit, including a two-volume CD of piano music by Sibelius on the Naxos label. As a chamber musician, he has recorded and performed with soprano Elizabeth Norberg-Schulz, violist Lars Anders Tomter, mezzo-soprano Randi Stene, violinist Arve Tellefsen, and cellists Truls Mørk and Åge Kvalbein.

Jean Sibelius' *Kyllikki, Op. 41 (Three Lyrical Pieces)* takes its name from the principal female character in the Finnish national myth. The principal male character in the myth, Lemminkäinen, abducts Kyllikki and takes her as his wife. While he is away at war, he is led to believe that Kyllikki has broken the promise she made to him to avoid socializing with other girls. Upon his return from war, Lemminkäinen seeks to punish Kyllikki by marrying the daughter of Pohjola from the Northland, despite his mother's strong objections. The dramatic swings in the story are reflected in the changing moods of the three pieces. The first opens ominously and introduces a motif that serves to link later sections of the work. The *Andantino* begins with the tone of a melancholy folk song, which becomes more intense and eventually returns to the motif of the opening piece. The third piece (*Commodo*) introduces a lighter mood than the previous two, but the dark drama of the myth is reflected in its somber central section.

