

NATIONAL GALLERY OF ART CONCERTS

June 1990

- 10 Ariel Trio  
*Works by* Beethoven, Dvorak and Frank Martin
- 17 Daria Telizyn, *piano*  
*Works by* Barber, Tchaikovsky and Liszt
- 24 Theodora Hanslowe, *mezzo-soprano*, Mark Markham, *piano*  
*Works by* Poulenc, Schoenberg, Purcell and Obradors

CONCERTS IN CELEBRATION OF THE 50<sup>TH</sup> ANNIVERSARY  
OF THE NATIONAL GALLERY OF ART

October

- 7, 14 National Gallery Orchestra, George Manos, *Conductor*
- 21 Martina Arroyo, *soprano*
- 28 Shura Cherkassky, *piano*

November

- 4 National Gallery Orchestra, George Manos, *Conductor*
- 11 Emmanuel Vardi, *viola*
- 18 Daniel Heifetz, *violin*
- 25 Anton Kuerti, *piano*

December

- 2 National Gallery Orchestra, George Manos, *Conductor*
- 9 National Gallery Vocal Arts Ensemble  
George Manos, *Artistic Director*
- 16 Oscar Shumsky, *violin*
- 23 The Maryland Camerata (*Christmas Concert*)  
Samuel Gordon, *Conductor*
- 30 National Gallery Orchestra (*New Year Concert*)  
George Manos, *Conductor*

January 1991

- 6 Ann Schein, *piano*
- 13 Zvi Zeitlin, *violin*
- 20 Michael Ponti, *piano*
- 27 Alessandra Marc, *soprano*

Concerts in celebration of the 50th Anniversary continue  
through December 1991

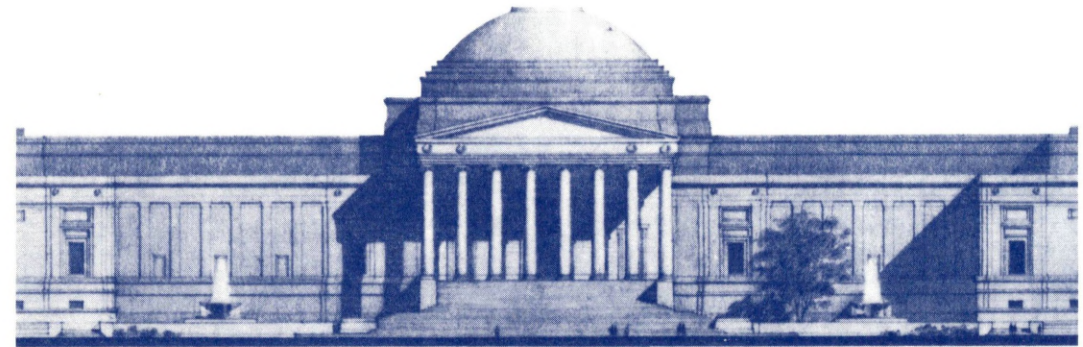
For a brochure listing the entire season's concerts write to the National Gallery of  
Art Music Office, Washington, D.C. 20565.

Concerts at the Gallery are open to the public, free of charge, and are broadcast  
live on Radio Station WGMS, 103.5 FM. The use of cameras or recording devices  
during the performance is not allowed.

THE WILLIAM NELSON CROMWELL CONCERTS

**National Gallery of Art**

1973rd Concert



DUNCAN STEARNS, *pianist*

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Sunday Evening, June 3, 1990  
at Seven O'clock  
West Building, West Garden Court

PROGRAM

César Franck . . . . . Prélude, Aria and Finale  
(1822-1890) (1886-87)

- I. Prélude
- II. Aria
- III. Finale

Maurice Ravel . . . . . Miroirs  
(1875-1937) (1904-5)

- I. La vallée des cloches (The Valley of the Bells)
- II. Noctuelles (Night Moths)
- III. Oiseaux tristes (Sorrowful Birds)
- IV. Une barque sur l'océan (A Boat on the Ocean)
- V. Alborada del gracioso (Dawn Song of the Jester)

INTERMISSION  
(*Twelve minutes*)

Charles Alkan . . . . . Four Sketches, Opus 63  
(1813-1888) (1861)

- I. La vision
- II. Les enharmoniques
- III. Le premier billet doux (First Love-letter)
- IV. Le tambour bat aux champs (The Drummer in the Field)

Emmanuel Chabrier . . . . . España (1883)  
(1841-1894) *Rhapsody for Orchestra,*  
*transcribed by Duncan Stearns*

Pianist DUNCAN STEARNS, a native of Washington, D.C. and a graduate of the Peabody Conservatory and the University of the Arts, has established a reputation as a brilliant interpreter of piano music of various styles. His teachers included Rosina Lhevinne, Julio Esteban, and Sascha Gorodnizky. Last season, Mr. Stearns was chosen to perform Franz Liszt's *B Minor Piano Sonata* for the American Liszt Society Festival in Utah, which led to repeat performances at Lincoln Center, at the United Nations, and in Providence, Rhode Island. He has appeared with conductor André Previn on *The Steinway Hour* and as solo pianist in numerous live performances broadcast by National Public Radio. The Festival de Bruxelles in Belgium has invited Mr. Stearns to perform the Franck *Prélude, Aria and Finale* as part of its Franck Centennial Celebration this fall. He recently recorded music by Haydn and Charles Griffes and has also made recordings of works by Josef Hofmann, César Cui, Jacques Ibert, Rachmaninoff, and Edward MacDowell. He has produced a number of concert transcriptions and performance editions, all published by the Willis Music Company. Mr. Stearns has recorded for the Musical Heritage Society, Orion, and Dancesounds and is represented by Harry De Fresse of ICA Management, Inc., New York City.

The *Prélude, Aria and Finale* is the last piano music composed by César Franck, who died in 1890. A cyclic work of grand proportions, it demonstrates Franck's penchant for utilizing themes from earlier movements in the culmination of the final movement of a work.

Maurice Ravel's *Miroirs* have been recognized by subsequent generations as a milestone in the piano repertoire, in that it is the composer's first great experiment in music for the sake of sonority alone. Mr. Stearns performs the five pieces in a different order from that in which they appear in most printed editions, in order to highlight the *Barque* and *Alborada* movements, which were the two chosen by Ravel for later transcription for orchestra.

Charles-Valentin Alkan's music is still unfamiliar to most concert audiences. A friend and period-artiste of both Chopin and Liszt, Alkan inherited most of Chopin's pupils after his death. The *Four Sketches* are modest works compared to most of Alkan's creations, which include devilishly demanding etudes and a symphony for solo piano. The composer's career was cut short by a freak accident; he was crushed by a falling bookcase while reaching for a copy of the Talmud, of which he was a lifelong scholar.

One of many works that Chabrier produced for the Paris Opera, *España* was written after the composer visited Spain. Mr. Stearns' transcription is based on a version recorded by the Philadelphia Orchestra under Eugene Ormandy.