In contrast to the frequency with which Busoni's Bach transcriptions are heard in concert, his original compositions have been rarely programmed. *Turandot's Frauengemach (Turandot's Boudoir)* is number four from his *Seven Elegies for Piano*. It captivates the listener with an unusually colorful rendering of the English melody, *Greensleeves*. The piece opens with a beautiful and ethereal G major improvisation. The tune is then introduced in E minor and woven into a dance-like rhythm, but it soon dissolves back into a G major coda. The coda ends with a wonderful and quite ironic cadence in E major.

Liszt wrote six compositions for solo piano based on Polish songs by Chopin. Liszt understood instinctively what each brief song needed in order to blossom into a full-fledged piano piece. Meine Freuden (My Joys) is transformed into an exquisite nocturne that contains cadenza figurations as well as whole sections of original music by Liszt, including the climactic moment. In Das Ringlein (The Ring), Liszt creates drama in the middle section before employing an ingenious transition that links the piece directly in motion to Bacchanal. Bacchanal, on the other hand, retains Chopin's mazurka-like character, spiced with glissandi and a modulation that introduces a recitative section before ending with an explosive coda. Mädchens Wunsch (The Maiden's Wish) becomes a brilliant set of variations that is spun with a delicate and powerful pianism that dances and glitters.

-Program notes by Richard Cionco, adapted and edited by Elmer Booze

Concertgoers are encouraged to visit the exhibition: A Collector's Cabinet, which continues through August 9 in the Dutch Cabinet Galleries near the West Building Rotunda. Fashioned after the collections of paintings, graphic arts, sculpture, and decorative arts that were the pride of seventeenth-century Dutch burghers, the exhibition includes eight rare seventeenth-century musical instruments, each designed and decorated to be an object of visual as well as musical delight. The exhibition is open during the Gallery's regular hours: Monday through Saturday, 10:00 am to 5:00 pm, and Sunday, 11:00 am to 6:00 pm.

Two concerts remain in the National Gallery's 1997–1998 season: On June 21, the National Gallery Chamber Players String Quartet will perform quartets by Shostakovich, Mozart, and Frank Bridge. On June 28, the National Gallery Chamber Players Wind Quintet will perform works by Anton Reicha, Paul Taffanel, and Percy Grainger. The 1998–1999 season will begin on October 4, 1998, with a performance by the National Gallery Orchestra, George Manos conducting.

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



2275th Concert

NATSUKI FUKASAWA, pianist

Sunday Evening, June 14, 1998 at Seven O'Clock West Building, West Garden Court

Admission Free

PROGRAM

Johannes Brahms (1833 - 1897)

Two Chorale Preludes, Opus 122 arr. by F. Busoni (1866–1924)

A Rose Breaks Into Bloom Deck Thyself Out, O My Soul

Robert Schumann (1810 - 1856)

Fantasie, Opus 17 (1836-1838)

Durchaus phantastisch und leidenschaftlich vorzutragen Mässig Langsam getragen

INTERMISSION

Leoš Janáček (1854-1928)

Sonata 1.X.1905 (1905)

The Presentiment The Death

Ferruccio Busoni (1866-1924)

Turandot's Frauengemach from "Seven Elegies" (1908)

Frédéric Chopin (1810 - 1849)

Four Polish Songs arr. by Franz Liszt (1811–1886)

Meine Freuden (My Joys) Das Ringlein (The Ring) Bacchanal Mädchens Wunsch (The Maiden's Wish)

Pianist Natsuki Fukasawa was born in Portland, Oregon and raised in Yokohama, Japan. She received her bachelor's and master's degrees from the Juilliard School of Music. Her teachers were Martin Canin and Jonathan Feldman. A former Fulbright scholar, Ms. Fukasawa has won many awards in piano competitions, including the Frinna Awerbuch International Piano Competition and the Japanese-American Association Music Competition. She is also a recipient of the Outstanding Performer's Prize and the Global Youth Bureau Award at the Kirishima International Music Festival. She has performed in Denmark, the Czech Republic, Japan, and throughout the United States. Ms. Fukasawa is a doctoral candidate and recipient of the Ulrich Performance Award at the University of Maryland School of Music in College Park, Maryland, where her piano coach is Anne Koscielny.

Johannes Brahms, although primarily a pianist, composed his final opus, Eleven Chorale Preludes, Opus 122, for the organ. The pieces can be seen as an homage to Johann Sebastian Bach, given the chorale prelude form and their contrapuntal texture. The preludes selected by Ms. Fukasawa are among the smaller, more introspective pieces in the set and enjoy a kinship to Brahms' late *Intermezzi*, Opp. 116-119. Ferruccio Busoni's arrangements and transcriptions of Bach's music are well-known to twentieth century audiences. His transcriptions of the Brahms chorale preludes, on the other hand, are rarely heard. Busoni completed them in 1897, not long after Brahms had composed the organ pieces.

Dedicated to Franz Liszt, the monumental Fantasie in C Major, Op. 17 contains some of Schumann's most powerful and vivid music. Upon completing the opening movement, Schumann wrote to Clara Wieck (who he was impatiently waiting to marry): "The first movement of the work is perhaps the most passionate of all I have ever composed - a deep yearning for you." At the conclusion of that movement, one can hear strains reminiscent of Beethoven's song cycle An die ferne Geliebte (To the Loved One Who is Far Away). The second movement is a march that is well-known to pianists for the treacherous leaps in its coda. The finale is a slow movement of divine and poetic beauty.

Sonata 1.X.1905 was composed during Janáček's tenure as director of the Brno Organ School and recalls with intense emotion an incident that occurred on the first of October, 1905. The Czech citizens of Brno had repeatedly requested a Czech university for their town. The German populace of Brno staged a rally protesting the requests, and the Czechs staged a counter-rally. Violence ensued, and military personnel were called upon to disperse the crowd. A twenty-threeyear-old Czech was killed during the struggle. The original title of the work included the phrase Zulice, which means "Street Scene."