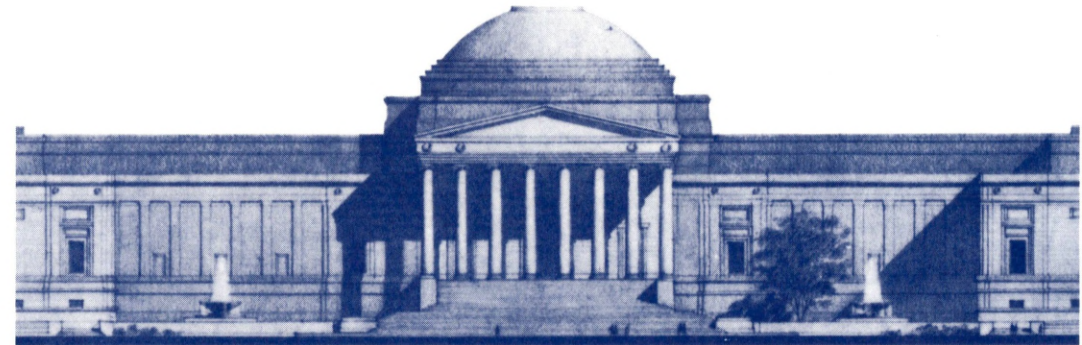


The Fifty-seventh Season of

THE WILLIAM NELSON CROMWELL and
F. LAMMOT BELIN CONCERTS

National Gallery of Art



2307th Concert

GERARDO TEISSONNIÈRE, *pianist*

the Graceful Maiden) is reminiscent of a Chopin nocturne. This lyrical dance is comprised of a beautiful melody accompanied by a rocking bass figure, recalling the strumming of a guitar. Ginastera's use of note clusters adds a modern touch to the somewhat romantic style of this slow dance. The final dance, *Danza del gaucho* (*Dance of the Clever Cowboy*), closes out the set with its motoric and rhythmic energy. This dance depicts the raw, visceral energy of the Argentinian gaucho in a wild, frenzied dance with bolos, a device used to round up cattle, which is swung around the body in a perilous fashion. This particular dance foreshadows the minimalistic writing of the late twentieth-century composers, with its motoric, persistent, and often diatonic style.

Universally considered the zenith of the Spanish piano literature, Albéniz's *Iberia* is a monumental compilation of twelve musical impressions of various regions, locations, and events mostly associated with the Andalucía region of southern Spain. The collection is divided into four books of three large-scale works, each bearing the title of its particular subject. The first book in the series contains the introduction to the collection, *Evocación* (*Evocation*), a melancholy nocturne full of lyrical sentiment, suggesting both the composer's longing for his beloved country and the evocative qualities in each of the ensuing compositions. The second piece, entitled *El puerto* (*The Harbor*), is a lively portrait of the atmosphere surrounding the little fishing port of Santa Maria on the Bay of Cádiz. The final piece, *Fête-Dieu à Séville* (*The Corpus Christi in Seville*), is a programmatic depiction of the spectacular Good Friday processions in the city of Seville.

Deeply moved by the death of his friend, the stage designer, artist, and architect Victor Hartmann, Mussorgsky wrote *Pictures at an Exhibition* in just one month. Having visited a memorial exhibition of Hartmann's paintings, the composer gave a musical impression of the various pictures (a comparison could be made with Schumann's *Carnaval*). The composer drifts from one room of the exhibition to another, hence the recurring *Promenades*. While Ravel's orchestrated version of *Pictures at an Exhibition* is better known today, it is not considered an improvement over Mussorgsky's original piano version, which is, in its own right, a masterpiece.

-Program notes by Gerardo Teissonnière,
adapted and edited by Elmer Booze

-Program notes on Mussorgsky by Elmer Booze

Sunday Evening, 25 April 1999
Seven O'clock
West Building, West Garden Court

Admission free

PROGRAM

- | | |
|----------------------------------|---|
| Franz Schubert
(1797–1828) | Impromptus Nos. 1 and 2
from Four Impromptus Op. 90 (D. 899)
(1827) |
| | No. 1 in C Minor
Allegro molto moderato |
| | No. 2 in E-Flat Major
Allegro |
| Alberto Ginastera
(1916–1983) | Danzas argentinas, Op. 2
(1937) |
| | Danza del viejo boyero
Danza de la moza donosa
Danza del gaucho matrero |
| Isaac Albéniz
(1860–1909) | Iberia, Book I
(1906–1909) |
| | 1. Evocation
2. El puerto
3. Fête-Dieu à Séville |

INTERMISSION

- | | |
|---|-------------------------------------|
| Modest Mussorgsky
(1839–1881) | Pictures at an Exhibition
(1874) |
| Promenade | Bydlo (The Ox Cart) |
| Gnomus (The Gnome) | Promenade |
| Promenade | Ballet of the Unhatched Chicks |
| Il vecchio castello
(The Old Castle) | Samuel Goldenberg and Schmuyle |
| Promenade | Promenade |
| Tuileries (Children
Quarreling after Play) | The Market Place in Limoges |
| | Catacombae (Roman Sepulcrum) |
| | The Hut on Hen's Legs (Baba-Yaga) |
| | The Great Gate of Kiev |

Gerardo Teissonnière began his musical training at an early age in San Juan, Puerto Rico, with Cecilia Talavera and Luz Hutchinson; he continued his studies at the conservatory there with Jesús María Sanromá, a former disciple of Artur Schnabel. While still a student, Teissonnière made his orchestral debut as soloist with the Puerto Rico Symphony. In 1981, at the recommendation of music director Jorge Mester, he attended the Aspen Music Festival, where he studied with Jeaneane Dowis and Samuel Lipman. Guided by the inimitable Vitya Vronsky Babin, his academic studies were completed at the Cleveland Institute of Music. Advanced post-graduate studies were pursued in Europe with two noted concert pianists, Dmitri Bashkirov and Joaquín Achúcarro. Known and respected as a Schubert player, Teissonnière is increasingly in demand as an interpreter of the Spanish and American repertoire as well. His 1999 season includes appearances with orchestras in the United States, as well as solo recitals featuring retrospectives of music of the twentieth century.

The *Two Impromptus, Op. 90 (D. 899)* are a part of Schubert's two sets of four *Impromptus* that were written the year before his death. Oddly enough, only the first two from *Op. 90* were published during his lifetime, by the publisher Tobias Haslinger in Vienna in 1827. It was to be thirty years before *Impromptus Three and Four* came into print through Carl Haslinger, Tobias' son. Purportedly, the majority of Schubert's earlier piano pieces were extracted sonata movements disunited from their original setting. Such a revelation persuaded Paul Badura-Skoda, in the preface to his edition of the *Impromptus, Op. 90*, to state: "The order of pieces in both of Schubert's sets of *Impromptus* brings them quite close to being a sonata." The first *Impromptu in C Minor*, cloaked in sonata form, has two themes of contrasting qualities, followed by a development section and a recapitulation that brings the work to a successful close in the key of C major. The second *Impromptu in E-flat Major* is a delightful Schubertian scherzo that has a rapid, ornamental scale and arpeggio configuration from which a melodic pattern is outlined, while set against a dance-like accompaniment. After a contrasting central episode in the key of B minor, a brief return of the opening statement leads to a rapidly accelerating coda, which drives the work to a powerful conclusion in the key of E-flat minor.

Ginastera's *Danzas argentinas* is a set of three short contrasting works. The first dance, *Danza del viejo*, depicts the dance of an old cowherd prodding his cattle slowly down the road and eventually disappearing from view. The second dance, *Danza de la moza donosa (Dance of*