

(with the elegance of swing). Ligeti's notes, accompanying a complete recording of these pianistic wonders, state: "These are virtuosic piano pieces, if not nightmares. They are etudes in the pianistic and compositional sense. They proceed from a very simple core idea, and lead from simplicity to great complexity. They behave like growing organisms."

The three etudes chosen by Mr. Kahane to close his program strongly reflect Chopin's unique genius as a composer for the piano. Each of the chosen selections is designed to address specific fingering and musical problems. *Etude No. 6, Op. 10* is a lugubrious nocturne with imposing harmonic changes that require the maximum control of finger weight. *Etude No. 1, Op. 25*, known as the *Aeolian Harp Etude*, is a study of the backward and forward lateral movement in both wrists, using arpeggios (open chords) in the manner of a harp. The melody, carried by the fifth finger of the right hand, soars over a heavenly reticulation of colorful harmonic fiber. *Etude No. 12, Op. 25*, known as the *Ocean Wave Etude*, again extends the lateral movement of both hands, using the arpeggio effect. However, this time it is the thumb of the right hand that carries the melody, which, if played in chordal fashion, rather than arpeggiated, becomes a chorale of inimitable quality.

Program notes by Elmer Booze

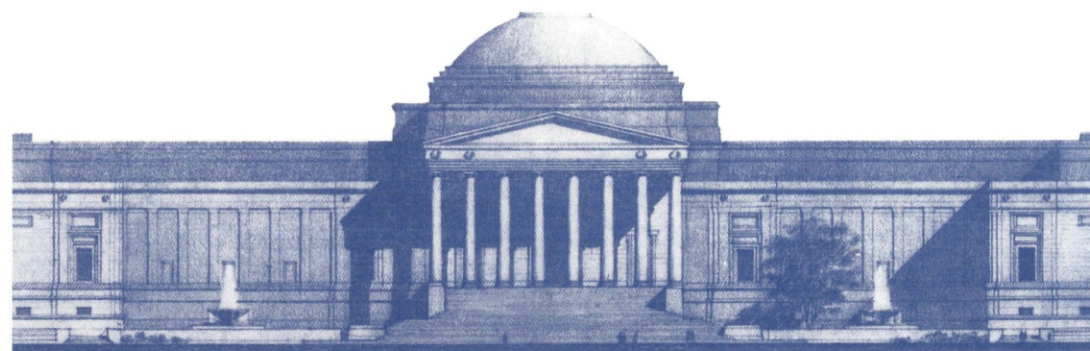
*For the convenience of concertgoers
the Garden Café remains open until 6:30 p.m.*

*The recital by contralto Beverly Benso, originally scheduled for next
Sunday, has been canceled and will be rescheduled at a later
date. Soprano Rosa Lamoreaux will sing on 17 November,
accompanied by pianist Betty Bullock.*

The Sixty-first Season of

THE WILLIAM NELSON CROMWELL and
F. LAMMOT BELIN CONCERTS

National Gallery of Art



2433d Concert

JEFFREY KAHANE, *pianist*

Sunday Evening, 10 November 2002
Seven O'clock
West Building, West Garden Court

Admission free

PROGRAM

Gabriel Fauré (1845–1924)	Nocturne No. 6 in D-flat Major Op. 63 (1894)
Isaac Albéniz (1860–1909)	Iberia, Book I (1906)
	El Puerto Fête-Dieu à Seville Evocación
Enrique Granados (1867–1916)	Los requiebros from <i>Goyescas</i> (1909)

INTERMISSION

Fred Hersch (b. 1955)	Twenty-four Variations on a Bach Chorale (<i>O Haupt voll Blut und Wunden</i>) (2002)
Claude Debussy (1862–1918)	Two Studies from Etudes, Book I (1915)
	Pour les cinq doigts (Etude for Five Fingers) Pour les tierces (Etude in Thirds)
György Ligeti (b. 1923)	Two Studies from Etudes, Book II (1988–1994)
	Der Zauberlehrling (The Magic Apprentice) En suspens (In Suspension)
Frédéric Chopin (1810–1849)	Etude No. 6 in E-flat Minor, Op. 10 Etude No. 1 in A-flat Major, Op. 25 Etude No. 12 in C Minor, Op. 25

The use of cameras or recording equipment during the performance is not allowed. Please be sure that cell phones, pagers, and other electronic devices are turned off.

The Artist

Audiences around the world recognize renowned pianist and conductor **Jeffrey Kahane** for his mastery of diverse repertoire from Bach to Gershwin. He has established an international reputation as a truly versatile artist and is equally sought after as a soloist, conductor, and chamber musician. The *Los Angeles Times* (December 2001) proclaimed him as “versatile in styles, superior in technique, and unlimited in horizons.” In addition to appearing regularly with leading chamber ensembles, Kahane collaborates with artists such as Yo-Yo Ma, Dawn Upshaw, Joshua Bell, and Thomas Quasthoff. Kahane is also dedicated to working with young musicians. In 1991 he co-founded the Gardner Chamber Orchestra, which features outstanding students and recent graduates of major schools of music in the Boston area, and served as its artistic director and conductor from 1991 to 1995.

Jeffrey Kahane’s recordings include works of Gershwin and Bernstein with Yo-Yo Ma for SONY, Paul Schoenfield’s *Four Parables* with the New World Symphony for Decca/Argo, the Strauss *Burleske* with the Cincinnati Symphony on Telarc, and the complete *Brandenburg Concerti* (on harpsichord) with the Oregon Bach Festival Orchestra under Helmuth Rilling on the Haenssler label. He has also recorded the complete works for violin and piano by Schubert with Joseph Swensen for RCA, Bach’s *Sinfonias* and *Partita No. 4 in D Major* for Nonesuch, and Bernstein’s *Age of Anxiety* for Virgin Records, which was nominated by Gramophone Magazine for its Record of the Year award.

Mr. Kahane studied with Howard Weisel and Jakob Gimpel in his native Los Angeles. He then continued his studies at the San Francisco Conservatory of Music, where he received his degree. In addition to being the first-prize winner at the 1983 Rubinstein Competition and a finalist at the 1981 Van Cliburn Competition, Kahane has been honored with the 1983 Avery Fisher Career Grant and the first Andrew Wolf Chamber Music Award in 1987.

Jeffrey Kahane appears at the National Gallery by arrangement with IMG Artists of New York City.

The Musical Selections

Fauré's *Nocturne No.6 in D-flat Major, Op. 63*, belongs to the second of three periods that are chronicled in the composer's piano works. Although he was enamored with Chopin's piano styling, and his nocturnes possess the rightful title of "heir apparent" to those of Chopin, Fauré was not imitating another style. His nocturnes tend to favor the atmosphere of a reverie, a quiet and contemplative soul-searching, evocative of moonlight. According to Harry Halbreich, the nocturne, in the hands of Fauré, becomes "a means of musical self-examination." Among the thirteen *Nocturnes* composed by Fauré, *No. 6 in D-flat Major* retains its place as the most radiant, sophisticated, and significant. Set in an unbridled and free-ranging tripartite format (ABA), it opens with an idyllic mood (A), then proceeds to a contrasting center piece (B) that explodes with emotional fervor. A return of the opening section brings the work to a placid close.

Considered by some to be Albéniz' masterpiece and swansong, the piano suite *Iberia* was composed during the last years of his life, when he was suffering from a debilitating ailment. Although the Spanish peninsula (*Iberia*) is the eponym of the suite, the work depicts only the southern part of Spain, known as Andalusia, where ethnicity is more conspicuous. *El Puerto* is reminiscent of the small city of El Puerto de Santa Maria, a fisherman's paradise. Although quite solemn, *Fête-Dieu à Seville*, also known as *El Corpus en Sevilla*, is the most sonorous and by far the most widely favored of the *First Book*. Composed on a sunny day while Albéniz was in London, *Evocación* evokes the spirit and feeling of Spain, remembered, perhaps, in a moment of nostalgia.

Los requiebros (Flattery) is the first of six pieces in a piano series collectively known as *Goyescas* by the Spanish composer Enrique Granados. The tapestries and paintings of Francisco Goya (1746–1828), one of Spain's most honored painters, inspired the entire suite. Its subtitle, *Los majos enamorados (The Majos in Love)*, refers to scenes in some of the Goya tapestries. Episodic moments are depicted from the romantic life of *majos* and *majas*, men and women of Goya's period who assumed the manners and fashion of the upper class, although they were not born to this status.

Fred Hersch, writing about his set of *Twenty-four Variations on a Bach Chorale*, says: "The original chorale melody is by Hans Leo Hassler (1562–1612), but was borrowed several times by J.S. Bach, [most notably] as *O Haupt voll Blut und Wunden* in his *St. Matthew Passion*. But I first became familiar with this melody in high school in a secular English version known as *The Peace Chorale*, with lyrics by Tom Glazer. Two musical groups, The Weavers and Peter, Paul, and Mary, recorded the work. After the terrible events of 11 September 2001, the powerful, timeless melody and its words inspired these variations. They were composed during a five-day period in February 2002, at the MacDowell Colony in Peterborough, New Hampshire, and are dedicated to Jeffrey and Martha Kahane and family."

The two piano studies by Debussy on tonight's program, *Pour les cinq doigts* and *Pour les tierces*, are from the first of two books of *Etudes*. These works were among several that he composed at the beginning of World War I and dedicated to the memory of Chopin. Debussy's *Etudes* were greatly influenced by Chopin; at the time Debussy was composing his own *Etudes*, he was also editing Chopin's *Etudes* and preparing them for publication. As observed by the writer Paolo Petazzi and translated by Christopher Whyte: "In [his] *Etudes*, Debussy's art of illusion, of the unspoken and covert, the fleeting gesture, reaches new heights of subtlety. Their compactness and astonishingly original approach to the compositional process make them a high point in his oeuvre. Like Chopin, Debussy's late works are marked by visionary daring and radical innovation. Their very richness and novelty have often caused [Debussy's] *Etudes* to be undervalued. They open up vistas that no one, until Boulez, was able to understand and exploit."

György Ligeti wrote fifteen etudes of such transcendental difficulty that they are accessible to only the most gifted pianists. *Der Zauberlehrling* and *En suspens* are each just a little over two minutes in length, yet both exemplify Ligeti's preoccupation with virtuosity. *No. 10* (the former) is marked *prestissimo* (as fast as possible), *staccatissimo* (as detached as possible), and *leggierissimo* (as light as possible), while *No. 11* (the latter) is marked *Andante con moto, avec l'élégance du swing*