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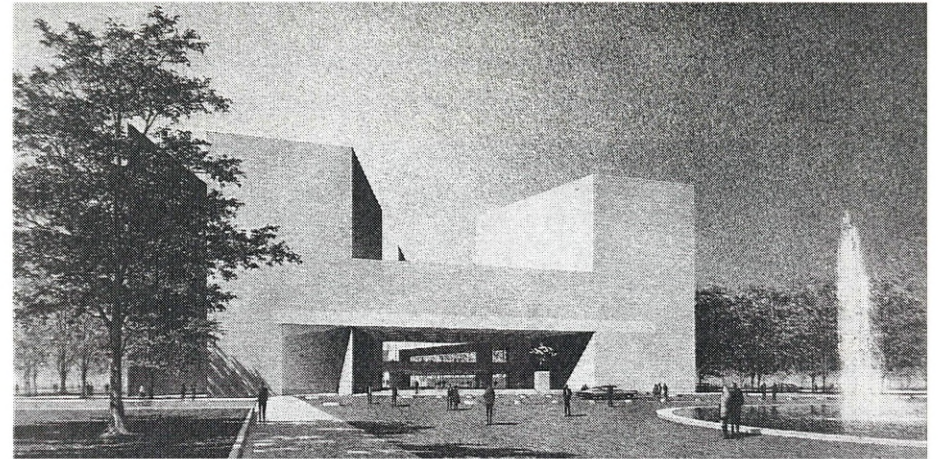
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The Billy Rose Foundation  
**Concerts**

National Gallery of Art

Presented in honor of the  
centenary of Paul Mellon's birth and  
performed on the Ailsa Mellon Bruce Steinway

May 2, 9, 16, 23, and 30, and June 6, 2007  
Wednesday Afternoons, 12:10 pm  
East Building Auditorium

*Admission free*



Philip Alexius de Laszlo, *Ailsa Mellon Bruce*, 1926.  
National Gallery of Art, Washington

## Introduction

As the National Gallery celebrates the centenary of the birth of Paul Mellon (1907–1999), his generosity and that of the entire Mellon family, including Paul's wife, Bunny, and his beloved sister, Ailsa Mellon Bruce (1901–1969), will be remembered. In 1940 Mrs. Mellon Bruce established the Avalon Foundation, which, among other things, funds the Gallery's Andrew W. Mellon Lectures in the Fine Arts. In 1946 she designated funds for the Gallery's purchase of American art and later made possible the acquisition of many old master works. Both she and her brother contributed large gifts to finance construction of the East Building, but Mrs. Mellon Bruce did not live to see its groundbreaking. Her bequest to the Gallery included an endowment fund and her own exquisite collection of small paintings by the French impressionists. One of her posthumous gifts to the Gallery was the Steinway Model B grand piano, serial number 403,392, that she bought in 1967. This special series of Wednesday afternoon recitals features the piano, newly refurbished for the occasion. In addition to these recitals, the Paul Mellon centenary will be marked by special exhibitions of art donated by the Mellon family; lectures; Gallery talks; a new documentary film, *Paul Mellon: In His Own Words*; and a Benny Goodman–style jazz concert by Eddie Daniels and Ensemble on June 10 at 3:00 pm in the East Building Atrium. This concert will help visitors recall how Mellon was surprised on his eightieth birthday by his wife, at one of the first dinners in the East Building, when Benny Goodman suddenly appeared and performed some of Mellon's favorite tunes.

Information about Gallery programs that celebrate the centenary can be found at [www.nga.gov/press/2007/mellon.shtm](http://www.nga.gov/press/2007/mellon.shtm).

## The Billy Rose Foundation

The concerts on the Ailsa Mellon Bruce Steinway are made possible by a generous grant from the Billy Rose Foundation. Lyricist and Broadway producer Billy Rose was born William Samuel Rosenberg in 1899 to Jewish-American parents living in New York City. In his youth, he was a champion shorthand typist and served presidential adviser Bernard Baruch in that capacity during World War I. Rose is best known as the writer or cowriter of the lyrics for the hit songs *Great Day* (with Edward Eliscu), *I Found a Million Dollar Baby* (with Mort Dixon), *It's Only a Paper Moon* (with E.Y. Harburg), and *Me and My Shadow*. He went on to become a Broadway producer and the owner of New York theaters and nightclubs. In 1938 he opened Billy Rose's Diamond Horseshoe. At the 1939 New York World's Fair he produced "Billy Rose's Aquacade," which starred Olympian swimmer Eleanor Holm. The show continued at the Diamond Horseshoe after the fair closed and later featured Esther Williams and Johnny Weissmuller, before they became Hollywood stars. Hit musicals including William Saroyan's *One for the Money*, starring Gene Kelly, and Oscar Hammerstein's *Carmen Jones* premiered at the club, which remained open until 1951.

Rose died in 1966 in New York City. His will provided for the Billy Rose Foundation, which supports the Billy Rose Sculpture Garden in Jerusalem and various projects in the arts, education, and health research.

2,617th Concert

May 2, 2007

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**Thomas Hrynkiw, pianist**

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*Program performed without intermission*

Johann Sebastian Bach (1685–1750)

*Prelude and Fugue in G Minor, BWV 861*

From *The Well-Tempered Clavier, Book 1* (1722)

*Prelude and Fugue in F Minor, BWV 881*

From *The Well-Tempered Clavier, Book 2* (1738–1742)

Ludwig van Beethoven (1770–1827)

*Sonata no. 13 in C-sharp Minor, op. 27, no. 2 (Moonlight)* (1801)

Adagio sostenuto

Allegretto

Presto agitato; adagio

Frédéric Chopin (1810–1849)

*Nocturne in F Major, op. 15, no. 1* (1830)

*Nocturne in D-flat Major, op. 27, no. 2* (1835)

*Waltz in C-sharp Minor, op. 64, no. 2* (1829)

*Scherzo in B-flat Minor, op. 31* (1837)

Iosyf Vytvyts'kyi (1813–1866)

*Ukrainka*

Rob Prester

*Sonata in F Minor*

Allegro appassionata

Andante

Allegro con agitato

Hailed as a pianist of dramatic power and poetry, Thomas Hrynkiw has been performing in public since he was thirteen. At age nineteen he won a competition for which the first prize was the opportunity to perform Tchaikovsky's *Piano Concerto no. 1* with Leopold Stokowski conducting. In 1967 Hrynkiw won the gold medal at the Geneva International Music Competition as well as the Harold Bauer Award, the Frank Huntington Beebe Award, and the Music Teachers National Association Achievement Award. He has also received grants from the Institute of International Education. In addition to a previous appearance at the National Gallery (as pianist for baritones Peter and Paul Armin Edelmann), Hrynkiw has played at Constitution Hall, the Kennedy Center, the Library of Congress, and Lincoln Center, as well as in the Dame Myra Hess Memorial Concert Series at the Art Institute of Chicago. He has performed regularly at the Newport Music Festival in Rhode Island and served as musical advisor to the festival director.

Before Johann Sebastian Bach's generation, composers thought of keys with four or more sharps or flats as theoretically possible but did not write music in them. However, with the advent of "tempered" tuning of keyboard instruments, which allowed for composition in these previously unexplored keys, Bach wrote one prelude and one fugue in each key for both volumes of *The Well-Tempered Clavier*. The *Prelude in F Minor* from Book 2 gained unexpected popularity in 1963, when the Swingle Singers included their vocal transcription of it in their album *Bach's Greatest Hits*, which became an international best-seller.

Written in the first year of the nineteenth century, Ludwig van Beethoven's *Sonata no. 13, op. 27, no. 2* (known as the *Moonlight Sonata*), epitomizes the beginning of the romantic period in piano music. As is the case with most of Beethoven's works, he did not designate the nickname for this sonata, but he did dedicate it to one of his pupils, Countess Giulietta Guicciardi, using her nickname, Julie. Among the many pianists who favored this sonata and performed it frequently was Franz Liszt (1811–1886), who called its second movement "a flower between two abysses."

Frédéric Chopin was only the second composer to write nocturnes for the piano (the first was Irishman John Field [1782–1837]), but he brought unsurpassed levels of introspection and subjectivity to the genre. Taking a cue from the French poet Alfred de Musset (1810–1857), who wrote, "Les plus désespérés sont les chants les plus beaux" (the saddest songs are the most beautiful songs), Chopin released his sadness and nostalgia in the form of florid nocturne melodies that often begin with a dramatic downward sweep, exemplified by the opening measures of the *Nocturne in D-flat Major, op. 27, no. 2*.

In contrast, Chopin seems to have used the waltz as an opportunity to have some fun. His early waltzes are quite straightforward and may have been played for social dancing. By the time he wrote the waltzes in op. 64, however, he had developed a style with many variations in tempo (*rubato*) and other surprises. These later works, which came to be known as salon

waltzes, proved a delight for the seated listener but impossible for unrehearsed dancing. As with the nocturne, Chopin elevated the scherzo—which in the classical period had been the “comic relief” movement in symphonies and other large works—to a high art. His scherzos have a narrative character, exploring both ecstasy and tragedy in full measure.

Composer, pianist, and teacher Iosyf Vytvyts’kyi studied music with his father, an organist in Berdychiv, Ukraine. Iosyf then himself taught music in various provinces of Ukraine, finishing his career with a four-year tenure in Kiev (1860–1864). Ukrainian geography and folk culture inspired much of his music, including *Plavba Dniprom* (Sailing on the Dnieper River), *U susida khata bila* (The Neighbor’s White Cottage), and *Chumak* (The Salt Porter).

*Program notes by Stephen Ackert and Sorab Modi*

2,619th Concert

May 9, 2007

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**Tao Lin, pianist**

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*Program performed without intermission*

Joseph Haydn (1732–1809)

*Sonata in C Major*, Hob. XVI:50 (1794–1795)

Allegro

Adagio

Allegro molto

Johannes Brahms (1833–1897)

*Klavierstücke*, op. 119 (1892)

No. 1: Intermezzo: Adagio

No. 2: Intermezzo: Andantino un poco agitato

No. 3: Intermezzo: Grazioso e giocoso

No. 4: Rhapsodie: Allegro risoluto

Frédéric Chopin (1810–1849)

*Four Mazurkas*, op. 68 (published 1855)

No. 1 in C Major: Vivace

No. 2 in A Minor: Lento

No. 3 in F Major: Allegro, ma non troppo

No. 4 in F Minor: Andantino

Chopin

*Sonata no. 3 in B Minor*, op. 58 (1845)

Allegro maestoso

Scherzo: Molto vivace

Largo

Finale: Presto, non tanto

## The Musician

Tao Lin's appearances in Asia, Europe, and North America have earned him unanimous critical accolades for his subtle pianism and brilliant technique. Born into a musical family in Shanghai, China, Lin was admitted to the Shanghai Conservatory of Music at age eight. He won numerous prizes in rapid succession, culminating with the Alexander Tcherepnin Award. Since his arrival in the United States, Lin has earned top prizes in the competitions of the Music Teachers National Association and the National Society of Arts and Letters, as well as in the Palm Beach International Invitational Piano Competition, among others. In addition to recitals in major venues in Asia, Europe, and the United States, he has performed with the Knoxville Civic Orchestra, the Miami Chamber Orchestra, the University of Miami Symphony Orchestra, and the Winnipeg Symphony Orchestra.

A devoted chamber musician, Lin is a founding member of the Berlin Piano Quartet (consisting of himself and the Jacques Thibaud String Trio) and has been featured as a guest artist with many other distinguished string quartets. He has collaborated with such esteemed soloists as Charles Castleman, Ida Haendel, Roberta Peters, Philip Quint, Sergiu Schwartz, and Eugenia Zuckerman, and studied with Ivan Davis, Leon Fleischer, Stephen Hough, Joseph Kalichstein, John Perry, Robert Rust, and Rita Sloan. Lin's recordings for the Piano Lovers record label include works by Mily Balakirev, Beethoven, Mozart, and Schubert. Tao Lin appears at the National Gallery by arrangement with Lisa Sapinkopf Artists of Emeryville, California.

## Program Notes

Joseph Haydn is unique among the great composers in that he was largely self-taught. None of his teachers were pianists, so it is remarkable that he would have composed more than fifty piano sonatas, many of which are highly esteemed works of concert repertoire. He inherited a standard sonata model—a fast opening movement in sonata-allegro form, a slow middle movement in song or rondo form, and a fast final movement in rondo or sonata-allegro form—from Carl Philipp Emanuel Bach (1714–1788) and Wilhelm Friedemann Bach (1710–1784), with whose works he was well acquainted. But Haydn was an innovator; nine of his sonatas have only two movements, and two sonatas are expanded to include four movements. He also introduced the theme and variations and the minuet as forms for sonata movements. The sonatas he wrote in 1794 and 1795, which include the *Sonata in C Major*, Hob. XVI:50, are his last works for solo piano, although he continued to be prolific for another twelve years. They are masterpieces that introduce movements in hybrid forms (such as double variations and rondo-sonatas) and exemplify Haydn's virtuosity, harmonic audacity, and lyric suavity.

Johannes Brahms is universally admired as a composer who united impressive formal architecture and lyrical sensitivity in music. The four pieces he published as op. 119 are his last works for solo piano and can be seen as his final testament for the instrument. The opening theme of the *Intermezzo no. 1* is a subdued musical rumination; the second theme is somewhat brighter, but the overall mood of resignation prevails. *Intermezzo no. 2* continues the atmosphere of sweet melancholy, carried to a more optimistic level by the songlike middle section. *Intermezzo no. 3* paints a more powerful picture, with diverse harmonies and accented rhythms. It seems that Brahms was intent on continuing the increasing intensity of the music with the fourth piece but no longer found the intermezzo genre adequate, instead launching into a rhapsody (*Allegro risoluto*) with dramatic chords

and a heroic main theme. The middle section provides contrast by returning to the gentler mood of the first two intermezzi, but before long, the mighty first theme returns, overwhelming the delicate interlude with a grand extended reprise.

Frédéric Chopin's mazurkas are not as openly patriotic as his polonaises, but they are, in the words of Robert Schumann (1810–1856), “guns buried in flowers.” The mazurka is a dance of Polish origin with heroic overtones, characterized by an accent on the second (or sometimes third) of the three beats in the measure. Chopin occasionally used modal harmonies in his mazurkas, another element borrowed from Polish folk music. Like his waltzes, Chopin's early mazurkas are straightforward enough that it would be possible to dance to them, but his later examples in both genres, including the mazurkas of op. 68 (heard in this program) and op. 59 (which will be performed in this recital series by Brian Ganz on May 23), are amplified and stylized.

Having stretched the sonata form almost beyond recognition in his *Piano Sonata no. 2*, op. 35, Chopin turned back to a more classical approach in his third and last work in the genre, the *Sonata no. 3 in B Minor*, op. 58. Whereas the former is fantastic and histrionic, the latter is intimate and profound. The energy of the opening *Allegro maestoso* is subdued by two contrasting themes, one light and the other lyrical. The brilliant *Scherzo: Molto vivace* has a nostalgic trio. The *Largo* presents an inspired melody within the boundaries of the traditional song form (ABA), and the vigorous finale, marked *Presto, non tanto*, is a cleanly rendered rondo (ABACADA).

*Program notes by Stephen Ackert and Sorab Modi*

2,621st Concert

May 16, 2007

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**Marta Felcman, pianist**

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*Program performed without intermission*

Domenico Scarlatti (1685–1757)

*Sonata in D Minor*, K. 64

*Sonata in C Major*, K. 159

*Sonata in B Minor*, K. 27

Carlos Guastavino (1912–2000)

Three Cantilenas from *Diez Cantilenas Argentinas* (1958)

No. 1: Santa Fe para llorar

No. 6: Juanita

No. 8: Santa Fe antiguo

Claude Debussy (1862–1918)

*Suite bergamasque* (1905)

Prelude

Menuet

Clair de lune

Passepied

Frédéric Chopin (1810–1849)

*Polonaise in C-sharp Minor*, op. 26, no. 1 (1831)

*Étude in A-flat Major*, op. 25, no. 1 (1835–1837)

*Étude in C Minor*, op. 25, no. 12 (Ocean) (1835–1837)

*Scherzo in C-sharp Minor*, op. 39, no. 3 (1839)

After having won a number of important piano competitions in her native Argentina, Marta Felcman quickly established herself internationally as a recitalist, soloist, and chamber musician. Critics have praised her “musical sophistication” (*Washington Post*), and her performance in Richmond, Virginia, was hailed as “one of the finest recitals in this writer’s memory . . . power and dexterity . . . pure musical enjoyment” (*Richmond Times*). Felcman has appeared in such prestigious venues as the Salon Dorado of the Teatro Colón in Buenos Aires, the Herbst Theater in San Francisco, the Musikverein in Vienna, Weill Recital Hall in New York, and the Jane Voorhees Zimmerli Art Museum at Rutgers University. Among the many festivals in which she has been featured as a guest performer are the Bach Festival of Philadelphia and the Summer Festival in Toulouse, France. In addition to her frequent performances, Felcman conducts master classes at colleges and universities.

Felcman’s musical development has been influenced by a succession of distinguished teachers, the first of whom was the Argentine pianist Hebe Brandenburg. She subsequently studied with Paul Badura-Skoda and Hans Graf at the Musikhochschule in Vienna, Peter Katin and Louis Kentner in London, and Rosalyn Tureck in New York. Felcman’s debut CD was released in September 2002 and includes works by J. S. Bach, Carlos Guastavino, Ned Rorem, Domenico Scarlatti, and Robert Schumann. Her second CD, issued in September 2006 by Eroica Classical Recordings, is devoted to works by Schumann. Marta Felcman appears at the National Gallery by arrangement with Lisa Sapinkopf Artists of Emeryville, California.

Although his instrument of choice was the harpsichord, Domenico Scarlatti created exquisite miniatures that are treasured by both harpsichordists and pianists, and that astound listeners when played on either instrument. Almost all of his more than five hundred sonatas conform to the same simple structure: two sections of about equal length, both of which are repeated. In each short sonata, Scarlatti explored the full range of the keyboard as it existed in his time, using at least two different keys to present several themes. Some of the pieces show Spanish influence, which is not surprising, since this Italian composer spent most of his career in the service of the Spanish royal family in Madrid.

Carlos Guastavino was born in Argentina’s Santa Fe province. One of the foremost Argentine composers of the twentieth century, he wrote more than two hundred works, most of them songs for piano and voice. Guastavino maintained a conservative style firmly rooted in the late nineteenth-century romantic nationalist tradition. A talented pianist, he performed his works in London in 1947 and 1948, and in 1949 the BBC Symphony Orchestra premiered the orchestral version of his *Tres romances Argentinos*. In 1956 Guastavino toured the Soviet Union and China, performing his pieces for piano and voice.

Claude Debussy’s *Suite bergamasque* recalls an earlier golden age in French music, the seventeenth century, when church modes still prevailed and composers such as François Couperin (1668–1733) and Jean-Baptiste Lully (1632–1687) wrote suites of dances for the harpsichord. The most famous piece from the *Suite bergamasque*, *Clair de lune*, is not a dance, although it might be understood as a modernization of the sarabande. However, the improvisatory *Prelude*, the courtly *Menuet*, and the lively *Passepied* take both their titles and their charming effects from the French dance suite, already more than two hundred years old by Debussy’s time.



The polonaise is a type of music characterized by an energetic rhythm in a specific pattern of dotted eighth and sixteenth notes that has accompanied noble processions in Poland since the seventeenth century. This form was used to great effect in works by Johann Sebastian Bach (1685–1750) and Carl Maria von Weber (1786–1826), among others, before Frédéric Chopin's time. Here again, one finds Chopin expanding and transforming an inherited form, even in his first use of it in the *Polonaise in C-sharp Minor*, op. 26, no. 1. The piece evokes the gallantry of the ancient Poles with brisk rhythms, sharp accents, and heightened dynamic contrasts, and the tempo *Allegro maestoso* reminds the performer that this music must retain a majestic character.

Taking a cue from Muzio Clementi (1752–1832), who published a series of keyboard studies, or études, in a volume titled *Gradus ad Parnassum* (Steps to [Mount] Parnassus), Chopin produced two sets of études, one published as op. 10 and the other as op. 25. Each piece explores a particular pianistic challenge. Op. 25, no. 1, calls upon the pianist to produce shimmering effects, not unlike the shimmering brushstrokes of the impressionist painters. Op. 25, no. 12, is sometimes called the *Ocean Étude* due to the waves of arpeggios that run throughout the work. Passionate extremes are pronounced, and the atmosphere is stormy.

As with Chopin's *Scherzo in B-flat Minor*, op. 31, played earlier in this series by Thomas Hrynkiw, the *Scherzo in C-sharp Minor*, op. 39, no. 3, has a narrative character, exploring both ecstasy and tragedy in full measure. Although op. 39 is not as familiar as op. 31, the former surpasses the latter in sheer beauty and skillful structural layout. Chopin broke new rhythmic ground in the opening figure by fitting four quarter notes into a triple meter. The scherzo unfolds with an impressive range of effects that includes Mendelssohnian staccatos, a rich, sonorous passage in D-flat major, and a reduction of the texture for several measures to bare block chords.

*Program notes by Stephen Ackert and Sorab Modi*

2,623rd Concert

May 23, 2007

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**Brian Ganz, pianist**

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*Program performed without intermission*

Frédéric Chopin (1810–1849)

*Three Mazurkas*, op. 59 (1845)

No. 1 in A Minor

No. 2 in A-flat Major

No. 3 in F-sharp Minor

Franz Liszt (1811–1886)

From *Consolations* (1849–1850)

No. 1 in E Major: Andante con moto

No. 2 in E Major: Un poco più mosso

No. 3 in D-flat Major: Lento placido

Claude Debussy (1862–1918)

*Estampes* (1903)

Pagodes

Soirée dans Grenade

Jardins sous la pluie

Liszt

From *Grand Études after Paganini* (1838)

No. 3 in G-sharp Minor (La Campanella)

No. 4 in E Major

Chopin

*Étude in E Major*, op. 10, no. 3 (1832)

*Étude in C-sharp Minor*, op. 10, no. 4 (1832)

*Étude in A-flat Major*, op. 25, no. 1

(Aeolian Harp or Shepherd's Boy) (1837)

*Étude in C Minor*, op. 25, no. 12 (1835–1837)

## The Musician

Brian Ganz is widely regarded as one of the leading pianists of his generation. He was the winner of one of two grand prizes awarded in the 1989 Marguerite Long-Jacques Thibaud International Piano Competition in Paris, where he was also awarded special prizes for the best recital and the best performance of a specified work. That same year, he won a Beethoven Fellowship, presented by the American Pianists Association, and in 1991 he was a silver medalist in the Queen Elisabeth International Music Competition of Belgium.

Ganz has appeared as soloist with the Buffalo Philharmonic Orchestra, the City of London Sinfonia, L'Orchestre Lamoureux, L'Orchestre Philharmonique de Monte-Carlo, the National Symphony Orchestra, and the Taipei Philharmonic Orchestra, as well as with the symphony orchestras of Baltimore, Memphis, Saint Louis, and Saint Petersburg, Russia. In 2001 he began a project with Maestoso Records to record the complete works of Frédéric Chopin. Ganz was also recently chosen as the performing artist among the editors of a compilation of various works by Chopin for the new Schirmer Performance Editions Series (published jointly by Hal Leonard Corporation and G. Schirmer, Incorporated). A volume of Ganz's recordings of Chopin preludes was published in the summer of 2005, and a volume of waltzes is scheduled for release in 2007.

Ganz is artist-in-residence at St. Mary's College of Maryland, where he has been a member of the piano faculty since 1986. In 2000 he joined the piano faculty of the Peabody Institute of the Johns Hopkins University in Baltimore. He appears at the National Gallery by arrangement with Mariëdi Anders Artists Management and California Artists Management, Inc., of San Francisco, California.

## Program Notes

Frédéric Chopin's mazurkas are not as openly patriotic as his polonaises, but they are, in the words of Robert Schumann (1810–1856), “guns buried in flowers.” The mazurka is a dance of Polish origin with heroic overtones, characterized by an accent on the second (or sometimes third) of the three beats in the measure. Chopin occasionally used modal harmonies in his mazurkas, another element borrowed from Polish folk music. Like his waltzes, Chopin's early mazurkas are straightforward enough that it would be possible to dance to them, but his later examples in both genres, including the mazurkas of op. 59 (heard in this program) and op. 68 (played earlier in this recital series by Tao Lin), are amplified and stylized.

Franz Liszt was a true son of the romantic age—spiritual yet worldly, flamboyant yet introspective, intellectual yet unapologetically dramatic. He wrote his *Consolations* between 1849 and 1850, at the beginning of one of the most productive periods of his life. They were inspired by an eponymous set of poems by Joseph Delorme (1804–1869), who used the pseudonym Charles Augustin Sainte-Beuve. Like the poems, Liszt's pieces communicate a sense of unfulfilled hope. Although the first two *Consolations* share the same key (E major), they contrast with one another in mood, the first meditative and the second lilting and lyrical. The third *Consolation*, marked *Lento placido*, was inspired by the nocturnes of Chopin. It features an elegant cantilena melody over a broken-chord accompaniment. As the emotional fervor increases, the melody doubles in soaring octaves, and the piece finishes with a quick cadenza.

As he did on many occasions, Claude Debussy turned to the vocabulary of the visual arts to name the *Estampes* (Engravings), a set of character pieces he published in 1903. *Pagodes* (Pagodas) uses a pentatonic scale to call to mind the Far East. *Soirée dans Grenade* (Evening in Granada) received accolades from Spanish composer Manuel de Falla (1876–1946), who said, “*Soirée dans Grenade* approaches the marvelous when it is borne in mind that [it was] written by a foreigner guided almost exclusively by the visions

of his genius. . . . There is not a bar directly borrowed from Spanish folk music, and yet the whole piece to its smallest detail is redolent of Spain.” *Jardins sous la pluie* (Gardens in the Rain) evokes the texture of falling rain and flowing water and has the added delight of quotations from two French children’s songs: *Nous n’irons plus au bois* (We Will Not Go to the Woods Again) and *Dodo, l’enfant, do* (Lullaby, Child, Lullaby).

Liszt was fascinated and inspired by his fellow virtuoso and older contemporary, violinist Niccolò Paganini (1782–1840). Liszt expressed his admiration in music with six *Grand Études after Paganini*, which he first published in 1838. In 1851 he republished simpler versions of them, having been told by the dedicatee, Clara Schumann (1819–1896), and numerous other pianists that the études were impossible to play in their original form. *La Campanella* (The Little Bell) is an Italian tune that Paganini used as the recurring rondo in the last movement of his *Violin Concerto in B Minor*, op. 7 (1826). The fourth étude brings to the piano the far-flung spiccato arpeggios and rapidly descending thirds that held Paganini’s listeners spellbound as he performed them on the violin.

Chopin’s *Étude in E Major*, op. 10, no. 3, has the essence of a nocturne rather than a traditional technical study. It has been called a tone poem in miniature, and the cantabile phrasing reveals the composer’s great love of opera. A famous anecdote relates how Chopin broke down and cried out, “Oh, my homeland!” while teaching this particular work to Adolf Gutmann (1819–1880). The *Étude in C-sharp Minor*, op. 10, no. 4, is something of a foil to its immediate predecessor. No. 4 is a magnificent gesture of velocity and fiery abandon that few études can rival. The music builds to a massive climax, culminating in the arrival of the fortississimo dynamic in the seventieth bar.

The first étude of op. 25 has been dubbed both the *Aeolian Harp*, on account of its continuously undulating arpeggios, and the *Shepherd’s Boy*. The latter nickname owes its existence to Chopin’s remark (also made to a student) that when playing the piece, he thought of a young shepherd taking refuge from an approaching storm in a quiet grotto—as the rumblings of

the storm approach in the background, the shepherd plays a simple tune on his flute. (Of course, unless the student—or shepherd—had a sturdy fifth finger on his right hand, he might have had difficulty playing Chopin’s “simple tune.”) The *Étude in C Minor*, op. 25, no. 12, uses arpeggios to create the effect of surging waves and strong undercurrents. It calls to mind orchestral works inspired by the sea, such as Ravel’s *La Mer*.

*Program notes by Stephen Ackert and Sorab Modi*

2,624th Concert

May 30, 2007

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**Stephen Prutsman, pianist**

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*Program performed without intermission*

Stephen Prutsman (b. 1960)

*Tannery Pond* (2000)

Johann Sebastian Bach (1685–1750)

From *The Well-Tempered Clavier*, Book 2 (1738–1742)

Prelude and Fugue in F Major, BWV 885

Prelude and Fugue in C Major, BWV 870

Maurice Ravel (1875–1937)

From *Miroirs* (1904–1905)

Alborada del Gracioso

La Vallée des cloches

Yes (Jon Anderson, Steve Howe, Patrick Moraz,

Chris Squire, and Alan White)

*Sound Chaser* (1974)

Transcribed for piano by Stephen Prutsman

Alexander Scriabin (1872–1915)

*Prelude in B-flat Major*, op. 11, no. 11 (1888–1896)

Igor Stravinsky (1882–1971)

Three movements from *Petrushka* (1921)

Russian Dance

In Petrushka's Room

Shrovetide Fair

## The Musician

Born in Los Angeles, Stephen Prutsman began playing the piano by ear before moving on to more formal music studies. As a teenager he was the composer and keyboard player for several art rock groups, including Cerberus and Vysion, and the music arranger for a nationally syndicated televangelist program. In the early 1990s he was a medal winner at the International Tchaikovsky Piano Competition and the Queen Elisabeth International Music Competition of Belgium, which launched his classical piano career in the United States and Europe. In 2004 he was appointed artistic partner of the Saint Paul Chamber Orchestra, acting as composer, arranger, conductor, program host, and pianist. His compositions have been performed by Leon Fleisher, Prutsman's mentor and former teacher; Yo-Yo Ma; and Dawn Upshaw; as well as by the Kronos Quartet and the St. Lawrence String Quartet. Stephen Prutsman appears at the National Gallery by arrangement with Mariedi Anders Artists Management and California Artists Management, Inc., of San Francisco, California.

## Program Notes

Prutsmann's *Tannery Pond* was inspired by the idyllic pond in upstate New York and describes a typical summer day there, from the predawn hours to the evening. The Tannery Pond Concert Association commissioned the work, originally realized as a concert piece for clarinet and piano (with Todd Palmer on the clarinet and the composer on the piano), and arranged for its first performance.

Before Johann Sebastian Bach's generation, composers thought of keys with four or more sharps or flats as theoretically possible but did not write music in them. However, with the advent of "tempered" tuning of keyboard instruments, which allowed for composition in these previously unexplored keys, Bach wrote one prelude and one fugue in each key for both volumes of *The Well-Tempered Clavier*.

Maurice Ravel chose titles for his works and collections very carefully, and *Miroirs* is no exception. The composer wanted the listener to understand that what he or she is hearing is not program music but only a reflection of the object or idea in the title. The distinctly Spanish *Alborada del Gracioso* (The Jester's Morning Serenade) incorporates the themes of the morning serenade (alborada) and the character Gracioso (a jester in the comedies of Lope de Vega [1562–1635] and Pedro Calderón de la Barca [1600–1681]) and the sounds of flamenco guitars and castanets. In *La Valée des cloches* (Valley of the Bells), quiet harmonies and bell-like tones suggest a melancholy landscape and distant memories.

Written and recorded in the mid-1970s by the progressive art rock group Yes, *Sound Chaser* is a virtuosic tone poem resplendent with quintessential "Yes" elements: soaring melodies, frequent and innovative harmonic shifts, metric interplay, and lyrics of hope and fantasy, which begin:

Faster moment spent spread tales of change within the sound  
Counting form through rhythm electric freedom  
Moves to counterbalance stars expound our conscience  
All to know and see  
The look in your eyes...

Alexander Scriabin was sixteen when he began his *Twenty-four Preludes*, op. 11, which were written between 1888 and 1896. His model was Johann Sebastian Bach's *The Well-Tempered Clavier*, which contains twenty-four preludes and fugues in each volume. Scriabin's preludes are in no way neobaroque; however, they do show the influence of the young composer's teacher, the great Russian romantic composer Anton Arensky (1861–1906). Scriabin's preference for wandering themes and dark harmonies was already surfacing, and the pieces portend the radical changes that he would introduce after 1903.

In 1921, at the urging of pianist Arthur Rubinstein (and with the encouragement of an offer of 5,000 francs), Igor Stravinsky set about transcribing three movements of his already famous ballet *Petrushka* for solo piano. Rubinstein never recorded the piano version, although accounts of his many live performances of it testify to his close sympathy with the project. The result of Stravinsky's efforts is a full-blown, independent concert work in which the electric, vaguely symmetrical sixteenth-note figurations and sharp orchestral articulations of the *Russian Dance* are reformed into a demanding test of finger dexterity. The famous oscillating contrary thirds of strings and woodwinds that open *Shrovetide Fair* were probably originally conceived at the piano and are translated into a wholly idiomatic keyboard figuration that shimmers in much the same way as its orchestral counterpart.

*Program notes by Stephen Ackert, Sorab Modi, and Stephen Prutsmann*

2,626th Concert

June 6, 2007

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**Ney Salgado, pianist**

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*Program performed without intermission*

Wolfgang Amadeus Mozart (1756–1791)

*Rondo in D Major, K. 485 (1786)*

Franz Schubert (1797–1828)

*Sonata in A Minor, op. 143, D. 784 (1823)*

Allegro giusto

Andante

Allegro vivace

Heitor Villa-Lobos (1887–1959)

*Prelúdio; Introdução*

From *Bachianas brasileiras no. 4*

*Valsa da dor*

Maurice Ravel (1875–1937)

*Une Barque sur l'océan*

From *Miroirs (1904–1905)*

Frédéric Chopin (1810–1849)

*Fantaisie-Impromptu in C-sharp Minor, op. 66*

Franz Liszt (1811–1886)

*Mephisto-Walzer (1859)*

## The Musician

Considered one of the greatest living musicians of his country, Brazilian pianist Ney Salgado performed his first recital at age seven. He was a student of Russian pianist Joseph Kliass's in São Paulo and later studied with Louis Hiltbrand at the Conservatoire de Musique de Genève, where he received the *prix de virtuosité*. As a composition student of Hans-Joachim Koellreutter's (1915–2005), Salgado developed a great interest in contemporary music and went on to perform the Brazilian premieres of several new works. He has toured extensively as a soloist in Canada, Latin America, and the United States, and has given concerts in Berlin, Frankfurt, London, Paris, Rome, and many other European cities. Salgado has performed at the National Gallery five times since his first recital here in 1987. His performances have received critical acclaim, and after a tour of concerts in Poland, he was awarded the Honor of Cultural Merit in Warsaw. He has also been honored in his own country and currently serves as president of the Cultural Association Claudio Santoro.

Salgado has recorded for Radio Köln, Südwestrundfunk, and many other radio stations in Brazil, Europe, and the United States. His CD recordings include works by Beethoven, Brahms, Chopin, Santoro, Villa-Lobos, and other Latin American composers.

## Program Notes

Wolfgang Amadeus Mozart wrote three rondos for solo piano in his thirtieth year (1786–1787): K. 485, K. 494, and K. 511. All three feature memorable themes and Mozart's typically skillful piano writing. The *Rondo in D Major*, K. 485, contains a particularly chipper and graceful melody borrowed from Johann Christian Bach (1735–1782). The work opens with a jaunty, playful theme skipping across the keyboard. After the second appearance of the melody, it is gradually transformed, as greater weight and muscle are added to its previously delicate frame. The melody periodically reappears in its original form, making the rondo somewhat ambiguous but lighthearted.

Franz Schubert's *Sonata in A Minor* was composed in 1823 but was not published until 1839, eleven years after his death. The piece reflects his conviction, shared by the poets and artists who formed his circle of friends, that music and poetry should be illustrative and narrative in nature and should explore the full range of fantasy and romantic imagination. Furthermore, in the context of the return to reactionary absolute monarchy and strict censorship in Vienna in the 1820s, the potential for intimate, hidden communication was extremely important for artists. The poems Schubert chose to set to music deal with intensely personal subjects and in some cases reflect the painful circumstances of his love life, but they also have powerful hidden messages about individual liberation and theology, subjects that could have gotten a composer into trouble. His music likewise narrates, discourses, and ruminates, telling a personal story even as it fulfills the requirements of classical forms, which Schubert, like Beethoven, revered. Schubert's sonatas, in particular, succeed in working simultaneously at two levels, exposition and allusion, presenting the finite and the infinite at the same time.

Responding to a state-sponsored initiative to upgrade national music education in Brazil in the 1920s, Heitor Villa-Lobos began two major projects: the *Guia Prático* (Practical Guide), a music curriculum that used Brazilian materials; and *Bachianas brasileiras*, a composition dedicated to demonstrating a link between Brazilian music and the themes of Johann Sebastian Bach's

music that eventually grew to nine movements, with versions for solo piano and for various combinations of instruments, including full orchestra. In 1930 Villa-Lobos produced three solo piano pieces for the *Bachianas*, the first of which is *Prelúdio; Introdução* (Prelude; Introduction). He stressed the comparison of Bach and Brazil by giving each movement two titles in Portuguese, one reflecting a Bachian form, the other suggesting the Brazilian nature of the form. The prelude is a monothematic movement in B minor, strongly reminiscent of the music of the eighteenth-century composer. Later rhythmic developments add Brazilian flavor to the piece.

Maurice Ravel chose titles for his works and collections very carefully, and *Miroirs* is no exception. The composer wanted the listener to understand that what he or she is hearing is not program music but only a reflection of the object or idea in the title. *Une Barque sur l'océan* (A Boat on the Ocean) is based on a highly evocative, one-measure motif that poses a gentle eighth-note gesture in the right hand against rushing arpeggios in the left. In the hands of a capable pianist, the texture calls to mind the gentle lapping of waves against the side of a boat. This piece is both the longest and most difficult of the *Miroirs*, as the arpeggios eventually take on more imposing dimensions, and the right hand joins with the left in their execution.

Frédéric Chopin wrote four *Impromptus* (pieces of an improvisatory nature) but affixed the word *fantaisie* only to the title of the last one, op. 66, perhaps implying that it has a more rhapsodic nature than the others. Chopin asked that this work, along with several others, be destroyed after his death. He gave no reason, but it is speculated that he felt the piece was too derivative of Ignaz Moscheles's (1794–1870) *Impromptu*, op. 89. Following a dour, imposing opening note, the piece begins with fast rippling figures in both hands. A second section, moving to D-flat major, offers a broad, lyrical melody (which was used about a century after Chopin's death as the tune of the popular song *I'm Always Chasing Rainbows*).

A late nineteenth-century writer commenting on Franz Liszt's personality and behavior described him as "Mephisto disguised as an abbot," referring to his profligate behavior in his early years and his decision to take monastic vows in middle age. Liszt wrote four *Mephisto Waltzes*, the most familiar of which was completed in 1859. It is based on *The Dance at the Village Inn*, an episode from *Faust* by Nikolaus Lenau (1802–1850). The waltz is noteworthy not only for its dramatic impact, but also for its advanced chromatic idiom, which had a decisive influence on Richard Wagner and other late romantic composers.

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