CONCERTS AT THE NATIONAL GALLERY OF ART

December 1992 and January 1993

Dates and Performers

Programs (Subject to change)

DECEMBER

6	National Gallery Orchestra
	George Manos, Conductor
	U.S. Navy Band Sea Chanters
	Guest Ensemble
	Celebrating the fiftieth
	anniversary of the first concert
	at the National Gallery
	(December 6, 1942)

Vaughan Williams: Serenade to Music Holst: Let All Mortal Flesh Keep Silence Haydn: Symphony No. 89

13 Barry Tuckwell, French horn Marcantonio Barone, pianist Koechlin: Sonata, Op. 70

Saint-Saens: Romance in E Major,

Opus 67 Poulenc: Elegie Dukas: Villanelle R. Strauss: Andante

Hindemith: Sonata in F major

20 The Maryland Camerata Samuel Gordon, *Conductor* Christmas Concert

27 Hecht and Shapiro, piano duo

Mozart: Andante and Variations, K. 501 Schumann: Pictures from the East

JANUARY 1993

3 National Gallery Orchestra George Manos, *Conductor* Gala Viennese New Year Concert

10 Nancy Green, cellist

Rachmaninoff: Sonata in G Minor J. S. Bach: Suite No. 1 in G Major

Bruch: Kol Nidre

17 The Warsaw Wind Quintet With Michiko Otaki, *pianist*

Thuille: Sextet, Opus 16 Mozart: Quintet, K. 452 Wojciech Kilar: Quintet (Washington Premiere)

24 Marc Ponthus, pianist

Brahms: Ballades, Opus 10

Boulez: 12 Notations, Premiere Sonate Stockhausen: No. 4 Klavierstuck VII

31 National Gallery Orchestra

To be announced

Concerts from the National Gallery are broadcast in their entirety at 7:00 p.m. on Sundays on WGTS radio, 91.9 FM, four weeks after the live performance.

The use of cameras or recording equipment is not allowed.

THE WILLIAM NELSON CROMWELL and F. LAMMOT BELIN CONCERTS

at the

National Gallery of Art



2064th Concert

DUO

CONSTANCE MOORE, pianist

and

JEFFREY MULTER, violin

Sunday Evening, November 29, 1992 at Seven O'clock West Building, West Garden Court

PROGRAM

Wolfgang Amadeus Mozart (1756–1791)

Sonata in C Major, K. 296

(1778)

Allegro vivace Andante sostenuto Rondeau: Allegro

Sergey Prokofiev (1891–1953)

Sonata No. 1 in F Minor, Opus 80

(1946)

Andante assai Allegro brusco Andante Allegrissimo

INTERMISSION

Franz Schubert (1797–1828)

Rondo brillant, D. 895

(1826)

Andante — Allegro

Maurice Ravel (1875–1937)

Tzigane: Rapsodie de concert

(1924)

Violinist JEFFREY MULTER studied at the Juilliard Music School and at Northern Illinois University before coming to the Washington, DC area to study violin at the University of Maryland with Gerald Fischbach and chamber music with the Guarneri Quartet. He has performed with the Twentieth Century Chamber Players in New York City, as well as with the Eastern Chamber Players in Greensboro, North Carolina, and the Provincetown, Massachusetts Chamber Players. He has performed in duo with Constance Moore since 1987. Currently residing in Silver Spring, Maryland, Mr. Multer is concertmaster of the Washington Concert Opera.

Pianist CONSTANCE MOORE was born in Wilmington, Delaware. She received the bachelor of music and master of music degrees in piano from the University of Louisville, where she was a student of Lee Luvisi. While in Louisville, Ms. Moore was a member of the Cincinnati Chamber Soloists and served as pianist of the Louisville Orchestra during a period when it made the premiere recordings of many new works. Now living in New York City, Constance Moore teaches at the Juilliard School and has taught chamber music at the Bowdoin Summer Music Festival in Maine. She appears at the Gallery in a return engagement, having performed here as a solo recitalist in 1988.

Mozart wrote the *C Major Sonata* for Therese Pierron-Serrarius, who was the daughter of his landlord when he was living in Mannheim. The first movement is exuberant, and, while the piano part is glittering, it supports and enhances the violin throughout. The *Andante sostenuto* is one of Mozart's great slow movements, unfolding with tender simplicity and a complete lack of affectation. The closing *Rondo* is remarkable for Mozart's imaginatively free variants of the *rondo* theme, which serve as the episodes.

Prokofiev made sketches for a violin sonata in 1938, the year in which he visited the United States for the last time, but he did not complete the work until 1946. The first performance of the *Sonata in F Major* took place even before the composer was ready to call it finished, in a 1943 performance by violinist David Oistrakh, to whom the work is dedicated, and pianist Lev Oborin.

The first performance of Schubert's *Rondo brillant* received a cool reception, probably because the work does not conform to any of the expectations that existed at that time for works for the violin. Consisting of just one long movement, it has a form which is free-ranging and difficult to fathom on first hearing. Despite the critics' reservations, the *Rondo* was accepted by a publisher and eventually became a part of the standard repertoire for violin and piano.

In *Tzigane*, Ravel was continuing a long tradition of composing virtuoso music for the violin based on gypsy melodies. Like Wieniawski and other composers who did this before him, Ravel employed virtually every technical device imaginable for the violin, including harmonics, glissandi, trills, and pizzicati. What makes *Tzigane* unique among these virtuoso works is Ravel's harmonic and rhythmic language, which has a life of its own.