Franz Liszt was inspired by the example of Chopin to write etudes for the piano, each emphasizing a certain aspect of keyboard technique. As his title for the set of twelve pieces (*Douze études d'éxecution transcendante*) indicates, Liszt's intent was to present technical challenges to the pianist that transcended those of any etudes then in existence. *Etude No. 11* is a test of the player's control of arm weight. Liszt's *Hungarian Rhapsodies* are the works for which he is best known by the general public, thanks to the orchestral transcriptions of them, which were done by Liszt himself and by the Polish conductor and composer Franz Doppler. They are marked by sudden and extreme changes of tempo, corresponding to the same feature in Hungarian folk dancing (*lassu* and *friss*).

## CONCERTS AT THE NATIONAL GALLERY OF ART June 1993

Dates and Performers		Programs (Subject to change)
6	National Gallery Orchestra George Manos, <i>Conductor</i>	Works by Brahms, Prokofiev, and Mendelssohn
13	Auréole Trio (Flute, viola, and harp)	Works by Ravel, Debussy, Deborah Drattell, Joseph Jongen, and Richard Rodney Bennett
20	Eugenia Zukerman, flutist Dennis Helmrich, pianist	To be announced
27	Louis Lortie, pianist	Works by Brahms and Liszt

Concerts from the National Gallery are broadcast in their entirety at 7:00 p.m. on Sundays on radio station WGTS, 91.9 FM, four weeks after the live performance. The use of cameras or recording equipment is not allowed.

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

# THE WILLIAM NELSON CROMWELL and E. LAMMOT BELIN CONCERTS

at the

## **National Gallery of Art**



2090th Concert

WILLIAM BLOOMQUIST, pianist

Sunday Evening, May 30, 1993 at Seven O'clock West Building, West Garden Court

### **PROGRAM**

Muzio Clementi (1752–1832)

Sonata in F-sharp Minor, Opus 26, No. 2 (1788)

Piuttosto allegro con espressione

Lento e patetico

Presto

Frédéric Chopin (1810–1849) Barcarolle, Opus 60

(1846)

Robert Muczynski (b. 1929)

Third Piano Sonata Opus 35 (1974)

Allegro moderato Allegro grazioso Andante sostenuto; allegro

#### INTERMISSION

Nikolai Metner (1880–1951) Fairy Tales (1909–1917)

Opus 20, No. 1 in B-flat Minor Opus 26, No. 1 in E-flat Major Opus 34, No. 2 in E Minor Opus 35, No. 1 in C Major Opus 35, No. 4 in C-sharp Minor

Franz Liszt (1811–1886)

Transcendental Etude No. 11 "Harmonies du soir" (1826)

Hungarian Rhapsody No. 6

WILLIAM BLOOMQUIST has performed in many of the nation's major concert venues, including the Kennedy Center, Boston's Jordan Hall, and Merkin Hall in New York City. He has concert tours to his credit in Belgium, Germany, Portugal, Spain, Venezuela, and in the countries which formerly made up Czechoslovakia and the USSR. Much in demand as an accompanist and chamber musician, Mr. Bloomquist appeared at the National Gallery with soprano Chrissellene Petropoulos in 1988, and has also appeared with clarinetist Charles Stier and cellist Bernard Greenhouse as a member of the Greenhouse-Stier-Bloomquist Trio. A first prize winner in competitions sponsored by the National Symphony and the Shreveport, Louisiana, Symphony Orchestra, Mr. Bloomquist studied with Nancy Garrett, Thomas Schumacher, Audrey Bart Brown, and Ethel Erickson. He is a graduate of the University of Maryland, College Park.

It was during the lifetime of Muzio Clementi (1752–1832) that the piano completely supplanted the harpsichord as the keyboard instrument of choice, both for private amusement and for public performance. His seventy-one piano sonatas were the first to introduce keyboard techniques which had not been effective on the harpsichord, including parallel double notes, arpeggios, and broken octaves. Clementi's sonatas served as examples for the next generation of composers, including Beethoven, who was said to have favored the *F-sharp Minor Sonata*.

Chopin's *Barcarolle*, *Opus 60* is his only work in that form, and its length, breadth, and brilliance go far beyond the implications of its title. Although it does include a lilting melody in the style of the Venetian gondoliers, the *Barcarolle* evolves to present dramatic harmonies and thematic transformations that foreshadow what was later to come in the music of Liszt, Wagner, and Franck.

Robert Muczynski's music has been well received by critics and listeners who pay close attention to American music for the piano, and his works have been compared favorably by some to those of Samuel Barber. The first movement of his *Third Sonata* closely follows the traditional sonata-allegro form, but the second, a *Scherzo* in 5/8 meter, and the third, which combines a serene *Andante* with a motoric, syncopated *Allegro*, are more innovative.

Nikolai Karlovich Metner (spelled Medtner during his lifetime) was considered one of the finest pianists of his generation, which included such giants as Sergey Rachmininoff, Alexander Skriabin, and Josef Levine. The five Fairy Tales on this program present five different facets of Metner's style of writing for the piano. Opus 20, No. 1 is heroic, featuring thick chromatic chords and a romantic climax. Opus 26, No. 1 is a lyrical song, while Opus 34, No. 2 demonstrates the technical virtuosity of the pianist-composer. Opus 35, No. 1 has the quality of a majestic Russian hymn, whereas Opus 35, No. 4 is stormy to the point of desperation, having as its subtitle a quotation from King Lear: "Blow, winds, and crack your cheeks! Rage!"