Tobias Picker has more than thirty works to his credit, including a symphony, a piano concerto, and a violin concerto. A native of New York City, Mr. Picker studied composition with Charles Wuorinen and Elliott Carter. *Old and Lost Rivers* came about as a result of a commission from the Houston Symphony, and was inspired by the stillness of the dry tributaries of Houston's Trinity River.

Chopin's *Third Piano Sonata* is one of his most intimate and profound works, written near the end of his life, and full of the nostalgia and melancholy that were his prevalent moods at that time. Nevertheless, the sonata, like every great piece of music, is the artist's sublime triumph over all tribulation and distraction. The *Largo* movement is famous in all the repertoire for its aching beauty.

The Steinway concert grand piano is a gift from The Circle of the National Gallery of Art and the Esther Simon Charitable Trust

### CONCERTS AT THE NATIONAL GALLERY OF ART

### **NOVEMBER 1994**

27 National Gallery Orchestra George Manos, *Conductor*  Mozart: Serenade, K. 361 R. Strauss: Le bourgeois

gentilhomme

## **DECEMBER 1994**

4 Brian Ganz, pianist

Beethoven: Sonata, Opus 90

Schubert: 3 Klavierstücke

Debussy: Images

Chopin: Barcarolle and Etudes

11 National Gallery Orchestra George Manos, *Conductor*  Haydn: Symphony No. 96
Rayel: Mother Goose Ballet

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 during the performance is not allowed.

For the convenience of concertgoers, the Garden Café

# The Fifty-third Season of

# THE WILLIAM NELSON CROMWELL and F. LAMMOT BELIN CONCERTS

at the

# **National Gallery of Art**



2137th Concert

TZIMON BARTO, pianist

Sunday Evening, November 20, 1994 at Seven O'clock West Building, East Garden Court Admission free

## **PROGRAM**

Franz Joseph Haydn (1732-1809)

Sonata in E Minor, Hob. XVI: 34

(1784)

Presto Adagio

Vivace molto

Franz Schubert (1797-1828)

Three "Momens musicals" Opus 94, D. 780 (1824)

Moderato Andantino

Allegro moderato

Franz Liszt (1811-1886)

Grandes études de Paganini

(1851)

Preludio Andante

La campanella

Vivo Allegretto Quasi presto

### INTERMISSION

Frédéric Chopin (1810-1849)

Nocturne in C-sharp Minor Opus 27, No. 1 (1835)

Tobias Picker (b. 1954)

Chopin

Old and Lost Rivers

Sonata No. 3 in B Minor, Opus 58 (1845)

Allegro maestoso Scherzo: Molto vivace

Largo

Finale: Presto, non tanto; agitato

Pianist Tzimon Barto has enjoyed spectacular success in recent years. Last season alone, he appeared as soloist with the National Symphony, the Berlin Philharmonic, and the National Orchestras of Japan, France, and the Czech Republic, and at all five venues he received resounding standing ovations. In the previous season, Mr. Barto played his Salzburg Festival debut, as well as recitals in Munich, Berlin, and Houston. He has just completed a tour of South America with the Bamburg Symphony, under the baton of Christoph Eschenbach, and he has two concert tours of Germany in store for later in this season. Tzimon Barto records exclusively for EMI and appears at the National Gallery by arrangement with Columbia Artists Management, Inc., of New York City.

The identification numbers that are attached to Haydn's works go well into the hundreds, and are a reminder of just how prolific a composer he was. In the case of his piano sonatas, each successive generation of musicologists has come up with another way of numbering them, based upon new information that has surfaced. Musicologist Christa Landon, wife of the great Haydn scholar H. C. Robbins Landon, identified the E Minor Sonata in the 1960s as Haydn's fiftythird sonata out of a total of sixty. Some years later, a German scholar, Georg Feder, published a catalog in which the same sonata was number twenty-two, and the most exhaustive catalog compiled to date, that of Dutch musicologist Anthony van Hoboken, identifies it as number thirty-four and finds a total of only fifty-one sonatas attributable to Haydn. The debate about numbering Haydn's works will probably continue for many years to come, but it is known for sure that Haydn wrote the E Minor Piano Sonata in 1784 at the age of fifty-two, when he still had twenty-five more years to live and more piano sonatas to write, not to mention such monumental works as The "London" and "Paris" Symphonies, The Creation, the Seasons, and six of his great masses for chorus, soloists, and orchestra.

Even though his French spelling and grammar left something to be desired, Franz Schubert certainly had the perfect title for the short character pieces which he called *Musical Moments*. The pieces are extremely succinct, each one effectively expressing a single musical thought.

Franz Liszt composed his *Paganini Etudes* in order to be able to play on the piano some of the melodies of the virtuoso violinist and composer Nicolo Paganini, who was the darling of Europe in the days when Liszt was a young man. Liszt was impressed with Paganini's unprecedented technical skill on the violin, and no doubt carefully studied the Italian's brilliant career as a model for the one he eventually fashioned for himself.