Debussy, the acknowledged impressionist among the world's composers, was a great admirer of Albéniz' music, writing of *Eritaña* from Volume IV of Albéniz' *Iberia*: "...the eyes close as if dazzled by having seen too many images." Images, tableaux, and prints (*Estampes* in French) were among the terms from the visual arts that Debussy often used in describing music or giving titles to his own pieces, thereby underlining the close relationship he perceived between things seen and things heard. In the case of *Jardins sous la pluie*, the visual image is gardens as they appear when it rains.

Schumann's *Carnaval* is replete with symbolism and the musico-literary puns he enjoyed. The melodic motive: E-flat, C, B-natural, A (in German S,C,H,A) is used frequently in the work, as well as its inversion, which spells Asch, the name of a German town which was very much in Schumann's thoughts at the time. *Estrella* is Schumann's secret name for one of the women for whom he still harbored feelings of love, Ernestine von Fricken, who lived in Asch. *Chiarina* is another of the women in Schumann's life, Clara Wieck, who eventually became his wife.

### CONCERTS AT THE NATIONAL GALLERY OF ART Under the Direction of George Manos

## **JUNE 1997**

 National Gallery Orchestra George Manos, Conductor Beethoven: Egmont: Incidental Music Brahms: Symphony No. 2

8 National Gallery Chamber Players Wind Quintet George Manos, *artistic director*  Antoine Reicha: Quintet in E-flat Major
Jacques Ibert: 3 Short Pieces
Michel de Lalande: Quintet

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 remains open until 6:30 p.m.

#### The Fifty-fifth Season of

# THE WILLIAM NELSON CROMWELL and F. LAMMOT BELIN CONCERTS

# National Gallery of Art



2234th Concert

## BABETTE HIERHOLZER, pianist

Sunday Evening, May 25, 1997 at Seven O'clock West Building, West Garden Court

Admission Free

#### **PROGRAM**

Ludwig van Beethoven (1770-1827)

Fifteen Variations and a Fugue in E-flat Major ("Eroica Variations") Opus 35 (1802)

Isaac Albéniz (1860-1909)

Cantos de España Opus 232 (1896)

Prélude Orientale Sous le palmier Cordova Seguidillas

Claude Debussy (1862-1918)

Jardins sous la pluie from Estampes (1903)

#### **INTERMISSION**

Robert Schumann (1810-1856)

Carnaval, Opus 9 (1833-35)

Préambule Chiarina
Pierrot Chopin
Arlequin Estrella

Valse noble Reconnaissance

Eusebius Pantalon et Colombine

Florestan Valse allemande Coquette Intermezzo: Paganini

Réplique, Sphinxes Aveu
Papillons Promenade

ASCH-SCHA (Lettres Pause

dansantes) Marche des Davidsbündler contres les Philistins

BABETTE HIERHOLZER was born in Freiburg, Germany and received her early training in that city under Elizabeth Dounias-Sindermann. She continued her studies in Berlin under Wolfgang Saschowa, making her first public appearance in Berlin's Philharmonic Hall at age eleven and her debut with the Berlin Philharmonic in 1978. She has also studied with Herbert Stessin, Paul Badura-Skoda, Maria Tipo, and Bruno Leonardo Gelber. Ms. Hierholzer's American debut came in 1986, when she played the Liszt Concerto No. 1 with the Pittsburgh Symphony. Her New York debut recital occurred in 1992, when she appeared as winner of the East and West Artists Prize for New York Debut. Other awards have included first prizes in seven Steinway Piano Competitions, two All-German National Piano Competitions, the "G. B. Viotti" Concorso Internazionale di Musica, and the Joanna Hodges International Piano Competition in Palm Desert, California.

Now residing in New York State, Ms. Hierholzer continues to concertize all over the world, with recent appearances in Chile, Berlin, St. Louis, and Saskatoon, Saskatchewan. She performed the sound track and the pianist stand-in role for Nastassia Kinski in the film, *Spring Symphony*, in which Miss Kinski played the role of Clara Schumann. Ms. Hierholzer records for MARUS/EMI Electrola and appears at the National Gallery by arrangement with Del Rosenfield Associates, Inc. of Riverdale, New York.

It has been almost forty years since Beethoven's "Eroica" Variations have been performed in the National Gallery concerts, and they were previously performed here only once (in 1958 by pianist Daniel Abrams.) The nickname implies that Beethoven used a theme from his "Eroica" Symphony for the variations, but this is not the case. In fact, the variations came before the symphony, and the theme is a contredanse melody that he first used in the incidental music to Prometheus.

Isaac Albéniz might be accurately described as a "Spanish impressionist." He spent his active professional years in Paris between 1880 and 1909, and it is reasonable to assume that he rubbed shoulders with the great impressionist and post-impressionist painters of the day and was affected by their ideas. Like the impressionists, he saw his creative effort as primarily a response to the natural beauties around him, both aural and visual, particularly the vistas and sounds of his native Spain. Many of his pieces, such as *Cordova* and *Sous le palmier*, convey an impression of an idea or a place that is not from the world of music, and a piece such as *Orientale* shows that he shared with his French contemporaries a fascination with the cultures of the Middle and Far East.

Please note that Miss Hierholzer has replaced the Beethoven "Eroica" Variations with Mozart's Sonata in C Major, K. 330. The movements are:

> Allegro moderato Andante cantabile Allegretto

The remainder of the program is unchanged.