moods of Schumann and includes some of his finest music. Neglected by several generations of pianists, *Bunte Blätter* is currently enjoying a renaissance on recital programs and recordings.

Schumann's Symphonic Etudes in the Form of Variations is considered one of his most inspired and significant works for the piano, yet was written when he was only twenty-four. As performed today, the variations include twelve etudes that were juxtaposed by Schumann and five others that he wrote but did not include. These were added after his death by Johannes Brahms, who edited the work and published it in 1873 in a supplementary volume of his Complete Works of Schumann. The pianistic writing is demonic and requires technique of a superior order. The variations run the gamut from capricious and alluring through clamorous and forceful to highly poetic and sensuous.

-Program notes by Elmer Booze

### Concerts at the National Gallery of Art Under the Direction of George Manos

#### November 1998

22 National Gallery Orchestra George Manos, conductor

Claudia Chudacoff, violinist

Marcio Botelho, cellist

Mozart:

Brahms:

"Don Giovanni"

**Overture** 

Symphony No. 35

Concerto for Violin, Cello.

and Orchestra

29 João Carlos Martins, pianist

I. S. Bach:

Ten Preludes and

Fugues from "The

Well-tempered

Clavier"

Mozart:

Sonata, K. 309

Sonata, K. 330

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-seventh Season of

# THE WILLIAM NELSON CROMWELL and E LAMMOT BELIN CONCERTS

## National Gallery of Art



2285th Concert

# KIRILL GLIADKOVSKY, pianist

Sunday Evening, November 15, 1998 Seven O'clock West Building, West Garden Court

Admission free

#### **PROGRAM**

Muzio Clementi (1752–1832)

Sonata in B-flat Major Opus 24, No. 2 (1804)

Allegro Andante

Rondo: Allegro assai

Ludwig van Beethoven (1770–1827)

Sonata in C-sharp Minor ("Moonlight") Opus 27, No. 2 (1801)

Adagio sostenuto Allegretto Presto agitato

Sergei Prokofiev (1891–1953)

Sonata No. 3 in A Minor Opus 28 (1917)

#### **INTERMISSION**

Robert Schumann (1810–1856)

Seven Pieces from "Bunte Blätter" Opus 99 (1838–1849)

- 1. Drei Stücklein I (Nicht schnell, mit Innigkeit)
- 2. Drei Stücklein II (Sehr rasch)
- 3. Drei Stücklein III (Frisch)

- 4. Albumblätter I (Ziemlich langsam)
- 5. Albumblätter II (Schnell)
- 6. Albumblätter V (Langsam)

7. Präludium (Energisch)

Schumann

Symphonic Etudes in the Form of Variations Opus 13 and Opus Posthumous (1834–1836) Kirill Gliadkovsky was born in Moscow, where he began his music studies at age five and gave his first public performance at age six. He attended the Tchaikovsky Conservatory, studying under pianists Lev Vlasenko and Mikhail Pletniev, and organist Leonid Royzman. Gliadkovsky has performed piano and organ recitals in Italy, Poland, Mongolia, Canada, and throughout the United States. He earned the doctor of musical arts degree at the University of Southern California, working with professors Daniel Pollack (piano), Cherry Rhodes (organ), and William Schaefer (conducting).

Muzio Clementi's Sonata in B-flat Major was first performed by the composer on Christmas Eve, 1781, in a program arranged by Emperor Joseph II of Austria. That concert also included Mozart playing some of his own works, in a contest between the two composers. In a letter to his father following the concert, Mozart criticized Clementi mercilessly, using such words as "charlatan" and "mechanical." Mozart did not shrink from borrowing from the composer he found so inferior, however. The theme of the opening Allegro of the Clementi sonata became the principal theme of Mozart's Overture to The Magic Flute.

Beethoven's *Sonata in C-sharp Minor* begins with a slow movement, in its time a very modern innovation. The second movement, *Allegretto*, has a three-part song form (ABA), while the finale, *Presto agitato*, has a straightforward sonata-allegro form, consisting of an exposition, a development, and a recapitulation. This movement also presents music that was modern for its time, with some remarkable arpeggio and scale passages, followed by shattering accents and gasping syncopations. The concluding cadenza has a scope and drama usually found only in the cadenzas of Beethoven's concertos.

"From Old Sketchbooks" is the subtitle of Prokofiev's third piano sonata, which he conceived during his student days at the Saint Petersburg Conservatory, but completely re-wrote after his graduation. Written in one movement, the sonata is characterized by natural lyricism that is devoid of sentimentality. However, there are also passages of driving brilliance and a scintillating coda, which imply that Prokofiev was encountering a period of "storm and stress" at the age of twenty-six.

Bunte Blätter (Colored Leaves) was Schumann's initial adventure into the world of miniature piano pieces. Although the first pieces were written in 1838, the complete set was not published until 1852. This heterogeneous assembly sharply contrasts the many