Written when Mendelssohn was fifteen years old, the *Rondo* capriccioso is a delicate and delightful example of his gift for writing lighthearted music that has, among its many virtues, a diaphanous texture inherent in the enchanted world of the fairy tale.

- Program notes by Elmer Booze

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

Beethoven:

Schumann:

Rihm:

## December 1998

20 Washington Men's Camerata Thomas Beveridge, conductor Christmas concert

Trio in G Major,

Trio in D Minor

Gala Viennese

Op. 1, No. 2 Fremde Szene III

27 The Leonardo Trio Cameron Grant, *piano* Erica Kiesewetter, *violin* Jonathan Spitz, *cello* 

### January 1999

3 Brett Polegato, *baritone* Iain Burnside, *pianist*  Schumann: Five Songs, Op. 40 Kilpinen: Songs of Death Selected songs by Beethoven, Finzi, Ives, and Copland

10 National Gallery Orchestra George Manos, conductor

New Year Concert

17 Gregory Sioles, pianist

Works by Debussy, J. S. Bach, John Corigliano, Chopin, and Liszt

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 F. LAMMOT BELIN CONCERTS

## National Gallery of Art



2289th Concert

# MIA CHUNG, pianist

Sunday Evening, December 13, 1998 Seven O'clock West Building, West Garden Court

Admission free

### PROGRAM

Robert Schumann (Arr. Franz Liszt)

Widmung (1840)

Ludwig van Beethoven (1770–1827) Seven Bagatelles, Opus 33 (1801–1802)

Andante grazioso, quasi allegretto Scherzo allegro Allegretto Andante Allegro, ma non troppo Allegretto quasi andante: Con una certa espressione parlante Presto

#### **INTERMISSION**

Ludwig van Beethoven (1770–1827)

Sonata No. 31 in A-flat Major Opus 110 (1821)

Moderato cantabile molto espressivo; Allegro molto Adagio ma non troppo; Fuga: Allegro ma non troppo

Felix Mendelssohn (1809–1847)

Rondo capriccioso in E Minor Opus 14 (1824)

MIA CHUNG was born in Madison, Wisconsin, and grew up in the Washington, D.C., area. She has quickly ascended to the top ranks of American's young pianists, earning wide praise for her incisive interpretations in performance and on recordings. She holds a bachelor's degree from Harvard College, a master's degree from Yale University, and a doctorate from the Juilliard School of Music. Her teachers have included Peter Serkin, Boris Berman, Raymond Hanson, Anne Koscielny, and George Manos. She was first prize winner of the Concert Artists Guild Competition in 1993, in addition to receiving the United States Trust Award and the Channel Classics Prize. Chosen as an artistic ambassador by the United States Information Agency in 1993, Mia Chung became the first American pianist to perform in Kazakhstan, the Kirghiz Republic, and the Turkmen Republic. She also toured the former Soviet Union, Thailand, Singapore, and the South Pacific Island of Tonga. In 1997 she was awarded an Avery Fisher career grant. Mia Chung is currently artist-in-residence and assistant professor of music at Gordon College in Wenham, Massachusetts. A resident tutor at Harvard College, she appears at the National Gallery by arrangement with the Concert Artists Guild of New York.

Widmung is the first of four songs in Schumann's Opus 25, to which he gave the collective title Myrthen (Wreaths). It is a sensuous and highly lyrical song, a masterpiece in its genre. Liszt's transcription of it as a solo piano piece is equally captivating, showing his genius as a transcriber with a remarkable imagination.

Translated literally, *bagatelles* means trifles or frivolities. For Beethoven, however, the title appears to refer to the fact that the pieces so named follow no established forms and present many shifts of mood. His *Bagatelles, Opus 22* are technically less difficult than most of his other piano works and are very popular with students and amateurs. However, as the noted Austrian pianist Alfred Brendel remarked: "One should never forget that Beethoven played them himself and probably did so with the art that conceals art. If one treats them as trifles, trifles they remain. If one plays them for all they are worth, they are a true delight."

The Sonata, Opus 110 is the only work Beethoven completed during the year 1821 and is one of his most personal compositions. The sonata's songlike expression is its virtue, yet there is no disposition or temperament evident until the arrival of the second movement. Here, Beethoven's genius excels in portraying the human soul's despondency. Moreover, it is the same Beethoven who convincingly elevates the soul moments later to a meaningful celestial ascendency. The sonata was greeted with much success after its first public performance in 1824. The German music magazine, *Allgemeine Musikalische Zeitung*, reported: "It is a work in every respect wholly excellent, extremely melodious throughout, and rich in harmonic beauties."