The first movement of the concerto is built on a vigorous dotted opening subject and a more flowing second subject. The movement projects an atmosphere of constant motion; the steady pulse of sixteenth notes is never absent for long. The second movement (Notturno) is a quiet mood piece in ternary form, full of delicate textures and decoration. The third and fourth movements were originally reversed, as the fugue subject provided the theme for the variations. Stravinsky decided that the fugue was a more convincing closing statement, and so changed the order of movements to its present state. Near the close of the fourth movement, the composer brings back the prelude briefly, but then finishes with a return of the fugue, its subject inverted.

In 1958 choreographer Dania Krupska invited Dave Brubeck to write a ballet for the American Ballet Theater. He produced a rehearsal score for two pianos, an extended series of variations on a tune he had composed earlier that year while on tour in Poland. The production envisioned by Krupska was canceled, but Brubeck completed the two-piano score, adding a fugue to the original variations. Several years later the ballet did reach the stage, under the title *Points of Jazz*, accompanied by Brubeck's score as orchestrated by Howard Brubeck. The two-piano version was largely forgotten until the spring of 2000, when Brubeck presented it to the Brothers Paratore, who have subsequently included it in their concert repertoire and recorded it.

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.

Selections from concerts at the Gallery can be heard on the second Sunday of each month at 9:00 p.m. on WGMS, 103.5 FM.

The Fifty-ninth Season of

THE WILLIAM NELSON CROMWELL and F. LAMMOT BELIN CONCERTS

National Gallery of Art



2356th Concert

ANTHONY and JOSEPH PARATORE

Piano Duo

Sunday Evening, 8 October 2000 Seven O'clock West Building, West Garden Court

Admission free

PROGRAM

Johann Sebastian Bach (1685–1750)

Concerto in C Major for Two Pianos BWV 1061 (c. 1729)

Allegro

Adagio ovvero Largo

Fuga

Igor Stravinsky (1882–1971)

Concerto for Two Pianos (1935)

Con moto Notturno

Quatro variazioni Preludio e fuga

INTERMISSION

Dave Brubeck (b. 1920)

Points on Jazz (1958)

Prelude Scherzo Blues Fugue Rag Chorale Waltz A la Turk

Washington Premiere Performance

Whether on one piano or two, Anthony and Joseph Paratore are considered one of the world's foremost keyboard duos. They were the first American duo-pianists to win first prize at the Munich International Piano Competition. Since that victory launched their career, they have appeared on numerous celebrity series throughout the United States and with the world's premier orchestras, including the Berlin Philharmonic, the Vienna Philharmonic, the New York Philharmonic, the Chicago Symphony, and the National Symphony. They are frequent guests at the Berlin, Salzburg, and Lucerne Music Festivals, as well as Spoleto USA and Lincoln Center's Mostly Mozart Festival, and they presented a recital at the National Gallery in 1996. In addition to televised performances on British, French, and German networks, Anthony and Joseph Paratore have appeared on NBC's Today Show and Tonight Show, as well as NPR's All Things Considered. Recent special projects for the duo have included performing and recording Saint-Saëns' Carnival of the Animals, with narration by Sir Peter Ustinov; recording compositions for two pianos by Dave Brubeck; and performing with the Boston, London, and Leipzig Radio Symphony Orchestras. Anthony and Joseph Paratore record for Koch International and appear at the National Gallery by arrangement with Mariedi Anders Artists Management, Incorporated, of San Francisco, California.

The *Concerto in C Major*, *BWV 1061*, appears to be Bach's own arrangement for two harpsichords and orchestra of a work he originally conceived for two harpsichords alone. The orchestral accompaniment is minimal; there is none at all in the second movement, and in the outer movements the orchestra is silent for long periods, entering only to emphasize cadences or discreetly double the piano lines. In spite of the absence of the orchestra, the work as it is performed this evening is thematically complete, a likely recreation of its original two-keyboard form.

In the early 1930s Igor Stravinsky's son, Soulima, began his career as a professional pianist. The elder Stravinsky composed a work that he and his son could perform together in concert, completing the *Concerto for Two Pianos* in 1934. He and Soulima played the premier performance in Paris in November 1935. The two pianos are equal adversaries in Stravinsky's pointillistic texture, with both parts full of brilliant and complex counterpoint and many sections marked staccato.