

*Concerts at the National Gallery of Art
March and April 2002*

March

- 3 The Jerusalem Trio** Ben-Haim: *Variations on a Hebrew Melody*
Mendelssohn: *Piano Trio, Op. 49*
Shostakovich: *Trio, Op. 67, No. 2*
- 10 Earl Wild, pianist** Mozart: *Sonata in F, KV. 332*
Beethoven: *Variations in C Minor*
Mendelssohn: *Rondo capriccioso*
Chopin: Various works
- 17 Amsterdam Loecki Stardust Quartet** Music for recorders by Merula, Locke, Sammartini, Pachelbel, and other composers
- 24 Alicia de Laroccha, pianist** Chopin: *Nocturne, Op. 32, No. 1, Barcarolle, Op. 60, Berceuse, Op. 57*
Presented in honor of the exhibition: *Goya, Images of Women*
Turina: *Danzas fantasticas, Op. 22*
Albeniz: Selections from *Iberia*
- 31** No concert

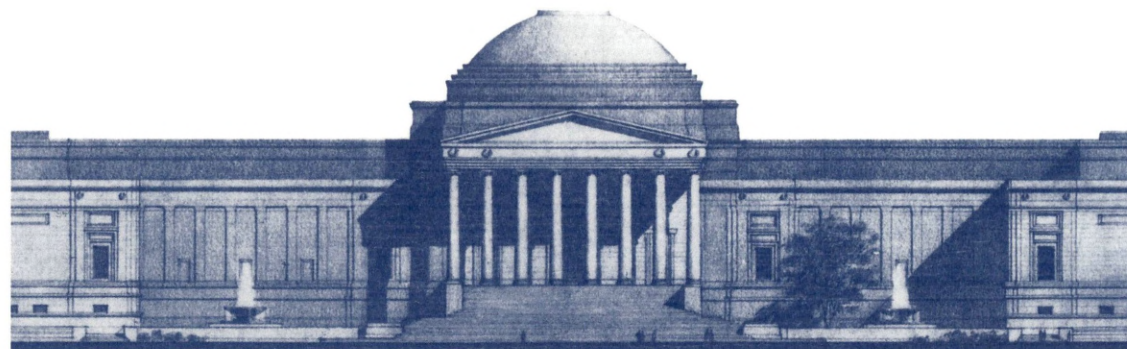
April

- 7 Elena Martin and José Meliton, duo pianists** Works for two pianos four hands by Granados, Albeniz, de Falla, and Soler
Presented in honor of the exhibition *Goya: Images of Women*

The Sixtieth Season of

THE WILLIAM NELSON CROMWELL and
F. LAMMOT BELIN CONCERTS

National Gallery of Art



2411th Concert

BABETTE HIERHOLZER, pianist

Sunday Evening, 24 February 2002
Seven O'clock
West Building, West Garden Court

Admission free

Clara Wieck was a young girl between the ages of ten and twelve when she composed her *Four Polonaises, Op. 1*. Less than three minutes each in length, they are laid out in the ABA format, with simple melodies and uncomplicated rhythmic patterns. They are remarkable as the compositions of a young person whose fellow students were just being introduced to genre pieces for the piano. The authentic *polonaise* quality of each indicates precocity and knowledge of musical style on the part of the composer, and their charm and appeal is generated through the innocence of a youthful mind.

A twelve-year-old Clara Wieck writing music that is authentic to a musical genre is rare, but a fifteen-year-old boy writing music that earns a place in the permanent repertoire is unique. Such was the case with Felix Mendelssohn, who was already an accomplished composer before the age of fifteen, when he wrote the *Rondo capriccioso, Op. 14*. The work begins with an *Andante* that is melodious and of sublime tenderness, followed by a *Rondo*, marked *prestissimo*. In this segment, Mendelssohn displays his extraordinary gift for writing lighthearted music.

Robert Schumann's *Variations on a Theme by Clara Wieck* also appears as the third movement of his *F-minor Sonata, Op. 14*, which he called a *Concerto without Orchestra*. The theme is a twelve-measure melody entitled *Andantino* that Clara Wieck wrote before she met Schumann. The melody is full of imaginative pensiveness that the late music critic Edward Downes (1911–2001) referred to as “the wistful, serious character of the child Clara, who, at thirteen, had fallen in love with her twenty-one-year-old friend, ‘Herr Schumann.’” Schumann provided the theme with four variations.

Schumann's *Sonata No. 2 in G Minor, Op. 22*, is a work with musical demands that are as intriguing as its technical requirements. One of only three in this genre by Schumann (four, if his *Fantasy in C Major, Op. 17*, is counted as a sonata, given its formalized structure and inherent musical characteristics), it took five years to complete. The first movement (*Sorrasch wie möglich*) can be seen to express Schumann's depression over the long delay that preceded his marriage to Clara Wieck. The

speed changes twice after the first burst of energy (*prestissimo*), with directions to play faster (*più mosso*) and even faster (*più mosso ancora*) toward the end of the movement. The second movement (*Andante*) boasts a melody from Schumann's youthful song-writing period, entitled *Im Herbst*. It is one of his most endearing inspirations, revealing the composer's emotional sensitivity. The third movement (*Scherzo: Allegro molto*) with its “snap, crackle, and pop” rhythmic drive, provides a sharp contrast to the fourth movement (*Rondo: Presto*). Here, the rhythm is ebullient and impetuous, not unlike that of the first movement. The contrasting first and second themes of the movement appear to reflect the opposite personalities of Florestan and Eusebius, two characters from Schumann's stories and essays. According to writer Fred Ritzel: “The range of expression [of *Op. 22*] is great, sometimes dangerously so; it is not a piece that plays itself, as a good deal of classical and romantic music does. Only an interpretative artist to whom its technical difficulties pose no problems...is capable of presenting this work as one of the most masterly achievements in the realm of romantic piano music.”

Program notes by Elmer Booze

*During the months of January and February,
recent performances by the National Gallery Orchestra
Can be heard Wednesday evenings at 9:00 p.m. on WETA, 90.9 FM.*

*The use of cameras or recording equipment during
the performance is not allowed. Please be sure that all
electronic devices are turned off during the performance.*