Concerts at the National Gallery of Art March and April 2002

March

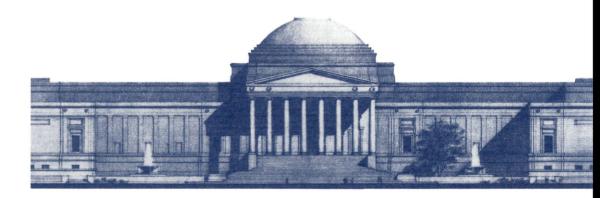
Marci	1	
3	The Jerusalem Trio	Ben-Haim: Variations on a Hebrew Melody Mendelssohn: Piano Trio, Op. 49 Shostakovich: Trio, Op. 67, No. 2
10	Earl Wild, pianist	Mozart: Sonata in F, KV. 332 Beethoven: Variations in C Minor Mendelssohn: Rondo capriccioso Chopin: Various works
17	Amsterdam Loecki Stardust Quartet	Music for recorders by Merula, Locke, Sammartini, Pachelbel, and other composers
24	Alicia de Laroccha, pianist Presented in honor of the exhibition: Goya, Images of Women	Chopin: Nocturne, Op. 32, No. 1, Barcarolle, Op. 60, Berceuse, Op. 57 Turina: Danzas fantasticas, Op. 22 Albeníz: Selections from Iberia
31		No concert
April 7	Elena Martin and José Meliton, duo pianists Presented in honor of the exhibition Goya:	Works for two pianos four hands by Granados, Albeníz, de Falla, and Soler

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

PROGRAM

Muzio Clementi (1752–1832)

Sonata in F-sharp Minor Op. 26, No. 2 (1788)

Piuttòsto allegro con espressione

Lento e patetico

Presto

Clara Schumann (1819–1896)

Quatre polonaises pour le pianoforte Op. 1 (1828–c. 1830)

No. 1 in E-flat Major No. 2 in C Major No. 3 in D Major No. 4 in C Major

Felix Mendelssohn-Bartholdy (1809–1856)

Rondo capriccioso, Op. 14 (1824)

INTERMISSION

Robert Schumann (1810-1856)

Variations on a Theme of Clara Wieck in F Minor Op. 14 (1835–1836)

Sonata No. 2 in G Minor Op. 22 (1833–1838)

So rasch wie möglich

Andantino Scherzo

Rondo: Presto

A veteran of the concert stage who has also made her mark in the world of film, Babette Hierholzer has garnered an impressive array of accolades. From her many successful concert tours around the world, the critical reviews have been unanimous in their praise: "Closer to Mozart than many a world star. This Berlin artist fulfills highest expectations" (Berliner Zeitung); "The kind of virtuosity with which only top international stars are blessed" (Der Tagesspiegel); "The pianist's melding of classical temperament and virtuoso technique cast a spell. Hierholzer's assets were clearly apparent, with a superbly articulate right hand and a sure sense of style, she made the music come alive" (Pittsburgh Post-Gazette). Hierholzer, who now lives in New York State, was born in Freiburg, Germany, and raised in Berlin, where she had her first piano lessons at the age of five with Elizabeth Dounias-Sindermann and Wolfgang Saschow. Subsequently she studied with Herbert Stessin, Paul Badura-Skoda, Maria Tipo, and Bruno Leonardo Gelber. Hierholzer has made a number of recordings for MARUS/EMI Electrola, playing works by Schumann (including the recently discovered Exercises and Variations on a Theme by Beethoven), Couperin, Debussy, Mozart, and Scarlatti. She performed the sound track and the role of Clara Wieck as a double/stand-in for Nastassia Kinski in Peter Schamoni's film Spring Symphony, about the life of Robert Schumann. Babette Hierholzer appears at the Gallery by arrangement with Del Rosenfield Associates, Inc., of Riverdale, New York.

Clementi's *Sonata in F-sharp Minor*, *Op. 26*, *No. 2*, was written during his stay in London between 1785 and 1802, which came to be known as his "middle London period." This sonata is purported to have been a favorite of Ludwig van Beethoven. Clementi's writing style for the pianoforte propelled him far ahead of his contemporaries, with a technique and tonal result that outshone the limited ability of the declining harpsichord. His expansive and vigorous manipulation of the keyboard and intermittent interjection of bold musical ideas appealed to Beethoven, who carried these musical extravaganzas to newer and grander heights.

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 (*So rasch wie m'glich*) 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 (pi mosso) and even faster (pi mosso ancora) toward the end of the movement. The second movement (Andante) boasts a melody from Schumann's youthful song-writing period, entitled Im Herbste. 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.