

CONCERTS AT THE NATIONAL GALLERY OF ART

May and June 1992

MAY

- 17 Paula Robison, *flutist*  
Charles Wadsworth, *pianist*  
Copland: *Duo (1971)*  
Franck: *Sonata in A Major, Opus 13*  
Barber: *Mélodies Passagères*  
Wadsworth: *Song Without Words*
- 24 Georgine Resick, *soprano*  
William Browning, *pianist*  
Songs by Wolf, Poulenc, Leonard  
Bernstein, and seventeenth century  
Italian composers
- 31 Gold and Worth, *piano duo*  
Mendelssohn: *Andante and Variations,*  
*Opus 83a*  
Clementi: *Sonata, Opus 16, No. 1*  
Dvorak: *Three Slavonic Dances*  
Brahms: *Transcription of String Quartet*  
*in C Minor*

JUNE

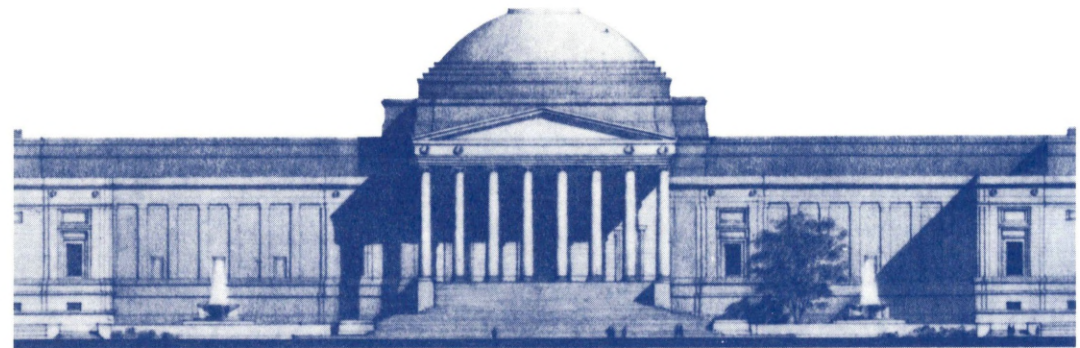
- 7 National Gallery Orchestra  
George Manos, *Conductor*  
Robert Kennedy, *baritone*  
Mahler: *Lieder eines fahrenden Gesellen*  
Hindemith: *Symphonic Metamorphoses*  
*on Themes of Carl Maria von Weber*
- 14 Mia Chung, *pianist*  
Scarlatti: *Three Sonatas*  
Beethoven: *Sonata, Opus 31, No. 3*  
Schumann: *Abegg Variations,*  
*Ballade No. 2*
- 21 The Philadelphia Trio  
Elizabeth Keller, *pianist*  
Barbara Sonies, *violinist*  
Deborah Reeder, *cellist*  
Beethoven: *Trio, Opus 1, No. 1*  
Ellen T. Zwilich: *Trio (1987)*  
Brahms: *Trio, Opus 101*
- 28 Charles Rosen, *pianist*  
Beethoven: *Piano Sonatas, Op. 109,*  
*110, and 111*

*No concerts in July, August, and September.*  
*Concerts resume on October 4, 1992 with a program by the*  
*National Gallery Orchestra, George Manos, Conductor.*

THE WILLIAM NELSON CROMWELL and  
F. LAMMOT BELIN CONCERTS

at the

**National Gallery of Art**



**1991-1992 Season**

Celebrating Fifty Years of Free Concerts  
in the Nation's Capital

George Manos  
Director of Music

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Sunday Evenings at Seven O'clock  
West Building, West Garden Court

2048th Concert

May 10, 1992

PETER ORTH, *pianist*

PROGRAM

Frédéric Chopin . . . . . Polonaise-fantaisie in A-flat Major  
(1810-1849) . . . . . Opus 61 (1845-46)

Robert Schumann . . . . . Fantasia in C Major, Opus 17  
(1810-1856) . . . . . (1836-38)

Sempre fantasticamente ed appassionatamente  
Moderato; Sempre energico  
Lento e sempre piano

INTERMISSION  
(*Twelve minutes*)

Johannes Brahms . . . . . Variations and Fugue on a Theme by Handel  
(1833-1897) . . . . . (1861)

In the years since his 1979 Naumburg International Competition First Prize, pianist PETER ORTH has been guest soloist with the Philadelphia Orchestra, the New York Philharmonic, and the symphony orchestras of Chicago, Detroit, Montreal, Pittsburgh, and Saint Louis. He has appeared at the invitation of such eminent conductors as Herbert Blomstedt, James Conlon, Charles Dutoit, Raymond Leppard, and Zubin Mehta. A former resident of Vermont, Mr. Orth recently moved to New York City, where he has appeared at Carnegie, Avery Fisher, and Alice Tully Halls, as well as at the Metropolitan Museum of Art and at the 92nd Street Y, which honored him with its second Shura Cherkassky Recital Award. In June of 1988 Mr. Orth was one of twenty-five Steinway artists invited to perform in the telecast Carnegie Hall Concert celebration of the 135th anniversary of Steinway and

Sons and the creation of that company's 500,000th piano. Peter Orth also enjoys the distinction of being one of only two pianists selected by Rudolf Serkin to study with him at his Institute for Young Performing Musicians in Guilford, Vermont. An esteemed chamber musician, Mr. Orth has collaborated with the Muir, Concord, and Audubon String Quartets. In 1991 he toured with the Franciscan String Quartet, playing a program which featured the premiere of a piano quintet by Lowell Liebermann. A Steinway artist, Peter Orth records for Musical Heritage Society.

The *Polonaise-fantaisie in A-flat* is Chopin's last polonaise, a musical form which he brought to its peak. It lacks none of the patriotic fervor and drama which characterize his earlier works in this form, and has in addition the poetic and narrative qualities of his ballades.

Schumann dedicated his *Fantasia*, Opus 17, to Franz Liszt, who, for some reason known only to himself, never performed it in public. It is a lyrical work, filled with the passionate outpourings that characterize Schumann's style. At the beginning of the score, Schumann, as ever caught up in poetry, quoted four lines from the poetry of August Wilhelm von Schlegel:

Durch alle Tone tönent  
Im bunten Erdentraum  
Ein leiser Ton gezogen  
Für den, der heimlich lauschet.

(Through all the tones that vibrate about earth's motley dream one quiet tone is sounding for him who listens expectantly in secret.) Schumann may have intended to communicate to his audience that by listening carefully they would discover a hidden familiar theme in the work, which is there in the form of fragments of the final song from a much-loved song cycle by Beethoven, *An die ferne Geliebte*.

Brahms' love for the music of the past revealed itself time and again in his works, both in his choice of neo-classic forms and in his choice of themes, as in his *Variations and Fugue on a Theme of Handel*. The theme is an air from Handel's *Second Book of Suites*, published in 1733. The *Variations* show Brahms to have been well acquainted not only with that collection, but also with the keyboard suites of François Couperin, which had been largely forgotten by Brahms' contemporaries. A tribute to Brahms' craftsmanship in this regard was paid by none other than Richard Wagner, who wrote that the variations showed "what may still be done with old forms, provided that someone appears who knows how to treat them."

*Concerts at the National Gallery are broadcast live on Radio Station WGMS, 103.5 FM. The use of recording or photographic equipment during the performance is not allowed.*