

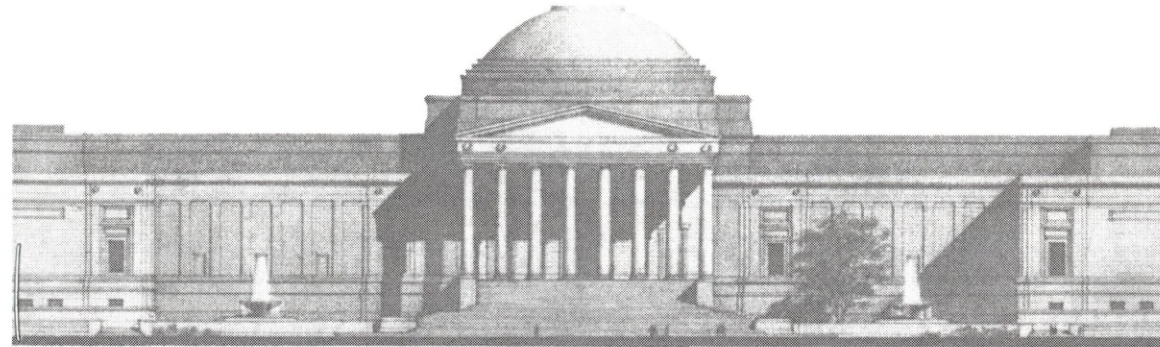
The use of cameras or recording equipment during the performance is not allowed. Please be sure that cell phones, pagers, and other electronic devices are turned off.

Please note that late entry or reentry of the West Building after 6:30 pm is not permitted.

For the convenience of concertgoers, the Garden Café remains open for light refreshments until 6:00 pm on Sundays.

Music Department
National Gallery of Art
Sixth Street and Constitution Avenue NW
Washington, DC

www.nga.gov



The Sixty-ninth Season of
The William Nelson Cromwell and F. Lammot Belin
Concerts

National Gallery of Art
2,840th Concert

Thomas Pandolfi, pianist

May 1, 2011
Sunday, 6:30 pm
West Building, West Garden Court

Admission free

Program

Franz Liszt (1811–1886)

From *Années de pèlerinage* (Years of Pilgrimage) (1838)

Fantasia quasi sonata: Après une Lecture du Dante

(After a Reading of Dante)

Liszt

Liebestraum no. 3 in A-flat Major (Dream of Love) (1850)

Liszt

Valse oubliée no. 1 in F-sharp Major (Forgotten Waltz) (1881)

Robert Schumann (1810–1856)

Widmung (Dedication) (1848)

Arranged by Liszt

Liszt

Hungarian Rhapsody no. 12 in C-sharp Minor

INTERMISSION

Frédéric Chopin (1810–1849)

Four Études (1829–1837)

No. 12 in C Minor, op. 10 (“Revolutionary”)

No. 1 in A-flat Major, op. 25 (“Aeolian Harp”)

No. 8 in F Major, op. 10 (“Sunshine”)

No. 3 in E Major, op. 10 (“Tristesse”)

Chopin

Fantasy-Impromptu in C-sharp Minor, op. 66 (c. 1834)

Chopin

Polonaise in A-flat Major, op. 53 (“Heroic”) (1842)

The Musician

Hailed by critics for his passionate artistry and accomplished technique, Thomas Pandolfi is a virtuoso pianist who has been attracting increased attention worldwide. A graduate of the Juilliard School of Music and a leading interpreter of the works of George Gershwin including *Concerto in F* and *Rhapsody in Blue*, Pandolfi has also played concerti by Liszt, Rachmaninoff, and Tchaikovsky with orchestras in the Czech Republic, Moldova, Romania, and Wales. In the United States, he has performed with orchestras in California, Indiana, Iowa, Kentucky, Mississippi, Montana, New Jersey, North Carolina, Pennsylvania, Tennessee, and Virginia. Last season, Pandolfi played the world premiere of British composer Simon Proctor’s *The James Bond Concerto* in London, and participated with the American Festival Pops Orchestra in the gala opening night of Merchant Hall at the Hylton Performing Arts Center in Virginia. Currently performing in concerts across the country, Pandolfi is completing work on his sixth CD release. He maintains a website at www.ThomasPandolfi.com.

Program Notes

One of Franz Liszt's major works for the piano, the *Fantasia quasi sonata: Après une Lecture du Dante* is the final work in *Book II* of his musical travelogue *Années de pèlerinage*. Even in its first version, published in 1838, it is revolutionary in its severity, demands on the instrument, and emotional scope. In addition, the composer's experiments in structural organization, manipulation of themes, and use of keys with symbolic significance show his progression toward his monumental *Sonata in B Minor* (1853) and *Dante Symphony* (1856). By the time the second version of *Années de pèlerinage* appeared in 1858, twenty years after the first, Liszt's ability to transform his life experiences into music was unequalled.

Liszt wrote three pieces titled *Liebstraum* (Dream of Love), and the third—A transcription of a song Liszt wrote in 1847, “O lieb, o lieb, so lang du lieben kannst” (O love, love as long as you can love)—is by far the most popular. It was originally published as *Notturmo no. 3* and carried the song's title as a subtitle. This work eventually became so popular and overplayed that by the mid-twentieth century pianists began dropping it from their repertory. Though that trend eventually reversed, the piece is still not as often performed as it once was.

Valse oubliée no. 1 is one of four “forgotten waltzes” that Liszt composed between 1881 and 1885. Forgotten until it was discovered and published in the United States in 1954, it features an unusual series of staccato chords in unique harmonic progressions, establishing a mood of modernity, sophistication, and fantasy. The melody, built around arpeggiated ninth chords, swoops upward and dips downward in ever-increasing arcs. The left hand harmonies are based on the upper partials of the chords, a technique that was rediscovered by twentieth-century jazz pianists.

Liszt's piano works are generally divided into two categories—original works and transcriptions. In addition to his transcriptions of Beethoven's symphonies and many operatic works, a large number of the pieces he transcribed for virtuoso piano performance were songs by Schubert and Schumann. In 1848 Liszt made an elaborate transcription of Schumann's “Widmung,” which Schumann had composed in 1840, the year he married Clara Wieck. The text is by Friederich Rückert.

You my bliss, o you my pain,
you the world in which I live;
you my heaven, in which I float,
o you my grave, into which
I eternally cast my grief.
You are rest, you are peace,
you are bestowed upon me from heaven.
That you love me makes me worthy of you;
your gaze transfigures me;
you raise me lovingly above myself,
my good spirit, my better self!

Captivated by Hungarian gypsy (Magyar) music from his childhood, Liszt wrote nineteen *Hungarian Rhapsodies*. Among his essays and treatises, which are peppered with references to Magyars and their music, there is a 450-page treatise on the subject, published in 1859. Liszt was mistaken in equating “gypsy” music with that of the Hungarian Magyars, as research by Bela Bartók, Zoltan Kodály, and others has proven. The themes he used actually came from urban sources, mostly popular tunes recently composed. The gypsy flavor derives from his use of the so-called “gypsy scale,” roughly equivalent to the harmonic minor scale; sectional structure punctuated by sudden breaks; abrupt transitions; and a freely improvisatory style. Contrasts and gathering momentum as the piece draws to a close are the principal characteristics of Magyar music.

Chopin composed two sets of twelve concert études: op. 10, written between 1829 and 1832 and dedicated to Liszt; and op. 25, composed between 1835 and 1837 and dedicated to Liszt's mistress, Countess Marie d'Agoult. He wrote four impromptus—a French term suggesting improvisation or quickly composed piece—but affixed the word “fantaisie” (fantasy) only to the last one, perhaps implying a clearer form for the first three and a more rhapsodic nature for the last. In fact, the *Impromptu in C-sharp Minor* exhibits a fairly straightforward ABA pattern, with an unexpected twist in the coda. Worried that posterity might find this impromptu too derivative of the *Impromptu*, op. 89, of Ignaz Moscheles (1794–1870), Chopin asked that it, along with several of his early nocturnes, be destroyed after his death. Fortunately the executors of his will ignored this detail.

One of Chopin's most popular works, the *Polonaise in A-flat Major*, op. 53, nicknamed “Heroic,” reflects the happiness that existed in his life during the early 1820s, when his health was still relatively stable and his love affair with the French novelist Aurore Dupin, better known as George Sand (1804–1876), was in full bloom.

Program notes by Danielle DeSwert Hahn

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West Building, West Garden Court



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Sunday, 6:30 pm

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