

Concerts at The National Gallery of Art
Under the Direction of George Manos

April 1998

26 Nelson Freire, *pianist*

Brahms: *Sonata No. 3*
Schumann: *Papillons*
Chopin: *Fantaisie in F
Minor
Scherzo No. 4*
Liszt: *Consolation No. 3
Mephisto Waltz
No. 1*

May 1998

THE FIFTY-FIFTH AMERICAN MUSIC FESTIVAL
MAY 3 THROUGH 31, 1998

3 National Gallery Orchestra
George Manos, *conductor*

Copland: *Appalachian Spring*
Robert Ward: *Symphony No. 3*
Sotireos Vlahopoulos: *Ode*
(World premiere)

10 National Gallery Vocal
Arts Ensemble
George Manos, *artistic
director*

Charles Ives: *In the Mornin'
The Collection
Slow March
Kären*

Rosa Lamoreaux, *soprano*
Beverly Benso, *contralto*
Samuel Gordon, *tenor*
Robert Kennedy, *baritone*
Francis Conlon, *pianist*

Donald Waxman *Four Songs of the
Seasons*
Nancy Daley *Five Amusements*
(World premiere)
Ned Rorem *Four Madrigals*

17 Upper Valley Duo
Tim Schwarz, *violinist*
Dan Weiser, *pianist*

Wm. G. Still: *Suite for Violin and
piano*
Amy Beach: *Sonata for Violin
and Piano*
W. C. Handy: *St. Louis Blues*

24 New England Spiritual Ensemble
Vincent Dion Stringer,
artistic director
Fredericka King, *pianist*

American Spirituals
and Gospel songs

31 Washington Men's Camerata
Thomas Beveridge,
conductor
Michael Patterson, *pianist*

R. Thompson: *Testament of Freedom*
Ives: *General William
Booth Enters into
Heaven*

Persichetti: *Song of Peace*
Plus works for men's chorus by
Copland, Virgil Thomson, and
Thomas Beveridge

June 1998

7 National Gallery
Orchestra
George Manos, *conductor*
Claudia Chudacoff,
violinist
Marcio Botelho, *cellist*

Haydn: *Symphony No. 100*
Brahms: *Double Concerto for
Violin, Cello, and
Orchestra*

14 Natsuki Fukasawa, *pianist*

Schumann: *Fantasy in C Major*
Brahms-Busoni: *Two Choral Preludes*
Janáček: *1. X. 1905*
Busoni: *Elègie No. 4
Frauengemach*
Chopin-Liszt: *Maiden's Wish
Polish Songs*

21 National Gallery Chamber
Players String Quartet
George Manos, *artistic
director*

Mozart: *"Dissonant" Quartet*
Shostakovich: *Quartet No. 7 in F
Minor*
Frank Bridge: *Quartet No. 2*

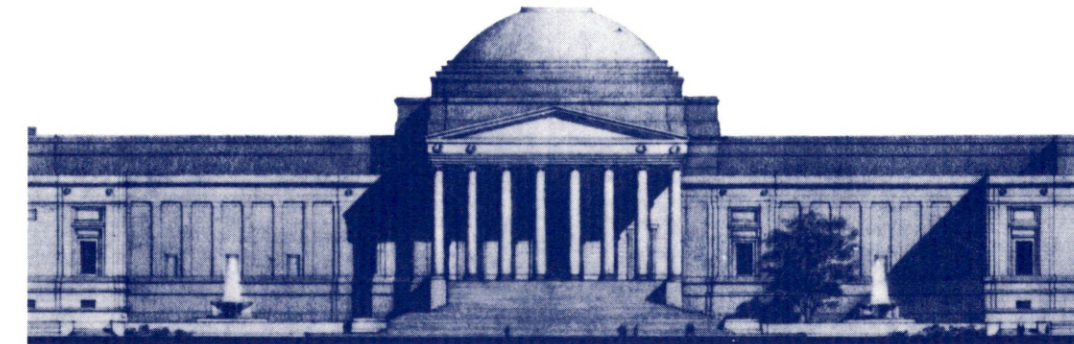
28 National Gallery Chamber
Players Woodwind Quintet
George Manos, *artistic
director*

Works for wind quintet by Paul
Taffanel, Anton Reicha, and
Percy Grainger

The Fifty-sixth Season of

THE WILLIAM NELSON CROMWELL and
F. LAMMOT BELIN CONCERTS

National Gallery of Art



2267th Concert

STEFAN VLADAR, *pianist*

Sunday Evening, April 19, 1998
at Seven O'Clock
West Building, West Garden Court

Admission Free

PROGRAM

Johann Sebastian Bach (1685–1750) Aria with Thirty Variations, BWV 988 (“Goldberg Variations”) (1741–1742)

- | | | |
|-----------|---|--|
| Variation | 1. Duet
2. Trio
3. Canone all’ unisono
4. Quartet
5. Sonata
6. Canone alla seconda
7. Siciliano | 8. Sonata
9. Canone alle terza
10. Fughetta
11. Sonata
12. Canone alla quarta
13. Adagio
14. Sonata
15. Canone alla quinta
in moto contrario |
|-----------|---|--|

INTERMISSION

- | | |
|--|---|
| 16. Ouverture
17. Sonata
18. Canone alla sesta
19. Trio
20. Sonata
21. Canone alla settima
22. Quartet
23. Sonata | 24. Canone all’ ottava
25. Adagio
26. Sonata
27. Canone alla nona
28. Sonata
29. Sonata
30. Quodlibet
Aria da capo |
|--|---|

Viennese-born STEFAN VLADAR first came to international attention as the grand prize winner and youngest of the 140 participants in the 1985 International Beethoven Competition. In the years since then, he has forged a remarkable career on five continents, performing concerto and recital engagements in Amsterdam, Berlin, Brussels, Hong Kong, London, Milan, Mexico City, Munich, New York, Paris, Salzburg, San Francisco, Tokyo, and Vienna, as well as a concert tour of Australia. Conductors with whom he has collaborated include Claudio Abbado, Christoph von Dohnanyi, Rafael Frühbeck de Burgos, and Yehudi Menuhin. Orchestras with which Mr. Vladar has appeared include the Royal Concertgebouw and Zurich Tonhalle Orchestras; the Vienna, Houston, and Chicago Symphonies; the Chamber Orchestra of Europe; the Vienna Philharmonic; the Academy of St. Martin in the Fields; and the Camerata Accademica Salzburg. Among the festivals at which he has played are Marlboro, Salzburg, Ravinia, Flanders, Schleswig-Holstein, and Vienna. Mr. Vladar’s voluminous discography includes works of Mozart and Beethoven recorded on the Sony label. For Naxos he has recorded a Schumann recital and the complete Beethoven piano concertos. Recent engagements include appearances with the Cologne Chamber Orchestra, the Singapore Symphony, and the Japan Philharmonic. He continues the American recital tour that includes this concert with concerts in Cincinnati and New York. Stefan Vladar appears at the National Gallery by arrangement with Matthew Sprizzo of Staten Island, New York.

Bach’s *Goldberg Variations, BWV 988* were originally published as *Part IV* of his *Clavier-Übung*, a collection of the keyboard works he deemed to be his best. The *Aria* that provides the theme for the variations is a sarabande from Bach’s second *Clavierbüchlein for Anna Magdalena Bach*, published in 1725. It is at once serene and vivacious. The work carries the name of a Bach pupil, Johann Gottlieb Goldberg (1727–1756), who was a harpsichordist in the service of Count Hermann Karl von Kayserlingk, the Russian ambassador to the Electoral Court at Dresden in the 1740s. According to Johann Nikolaus Forkel (1749–1818), who was the first Bach biographer, Count von Kayserlingk was afflicted with nervous attacks and sleepless nights. One of the duties of the Count’s harpsichordist was to play in an adjoining room until his patron was able to fall asleep. The Count, knowing Bach’s reputation, commissioned him to write a composition of considerable length and enthralling diversity, so that Goldberg would have plenty of material with which to fulfill his nocturnal duties. Having received the score, the Count wrote a

letter to Goldberg, requesting him to “come and play me my variations.” Goldberg reportedly acceded to this request many times, with the result that posterity knows the variations by his name and not that of his master.

Forkel does not tell us whether the Count was cured or even relieved of his insomnia by this music, and the accuracy of detail in his report has been called into question by *Baker’s Biographical Dictionary of Musicians, Eighth Edition*. There is little question, however, that these variations are Bach’s *magnum opus* for the two-manual harpsichord and rank with the “*Diabelli*” *Variations* of Beethoven as one of the greatest keyboard works in theme and variation form.

The variations make calculated use of a musical device known as canon, in which the theme is presented in imitation of itself. The imitation begins before the first presentation of the theme is finished, resulting in a duet. The canons occur at nos. 3, 6, 9, etc., and are labeled by Bach with the Italian name for the interval between the two voices that appear in canon. Bach utilizes all of the intervals in order, starting with the unison and moving through to the ninth. The other variations are in free style, and most are highly virtuosic. The final variation is a *quodlibet*, a composition in which well-known melodies or texts are presented simultaneously or successively, with results that are intriguing and often humorous. After the *quodlibet* there is silence, which is broken by the reappearance of the *Aria* - aristocratic, somber, and contented as it was at the beginning - bringing this mighty work to a quiet close.

- Program notes by Elmer Booze

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 pm.