

work is perhaps the most passionate of all I have ever composed—a deep yearning for you.” At the conclusion of that movement, one can hear strains reminiscent of Beethoven's song cycle *An die ferne Geliebte (To the Loved One Who is Far Away)*. The second movement is a march that is infamous among pianists for the treacherous leaps in its coda. The finale is a slow movement of divine and poetic beauty.

Hadjidakis' *Six Sketches: Ballet for Piano Based on Greek Folk Melodies, Op. 5*, stems from a particular genre of Greek songs called *rebetiko*. This was the name given to underground music played in smoke-filled dens of ill repute in the early morning hours, far from the salons and concert halls of the established musical circles. Improvising on the *bouzouki*, a traditional Greek stringed instrument of the lute family, folk musicians expressed their pain, sufferings, and revolt through *rebetiko* songs in much the same manner as the practitioners of the blues and soul songs in the United States.

El amor brujo (Love, the Magician), a ballet with songs, is one of Falla's most popular works. The story of the ballet concerns two young gypsy lovers, Candelas and Carmelo. The ghost of Candelas' dead lover haunts her and does not let her return the love of her new suitor, Carmelo. The suite for piano that is extracted from the ballet contains five movements: *Pantomime* is a savage flamenco theme that symbolizes the fury of the ghost who will not release its victim; the slow section in 7/8 time that follows is one of Falla's most beautiful melodies, full of tenderness and evoking the languorous charms of the Cadiz region; *Song of the Will-o'-the-wisp*, with its strong flamenco rhythm, has an accompaniment that imitates a guitar's varied styles and techniques; *Dance of Terror* is based on the ancient gypsy dance, *Baile de la tarantula*, which has the same origin as the Italian *tarantella*; *The Magic Circle*, marked *Andante molto tranquillo*, conjures up the spirit of exorcism with the muttering of incantations over a smoking cauldron; and *Ritual Fire Dance* represents Candelas, who is possessed by the ghost, dancing to exhaustion in a state of frenzy.

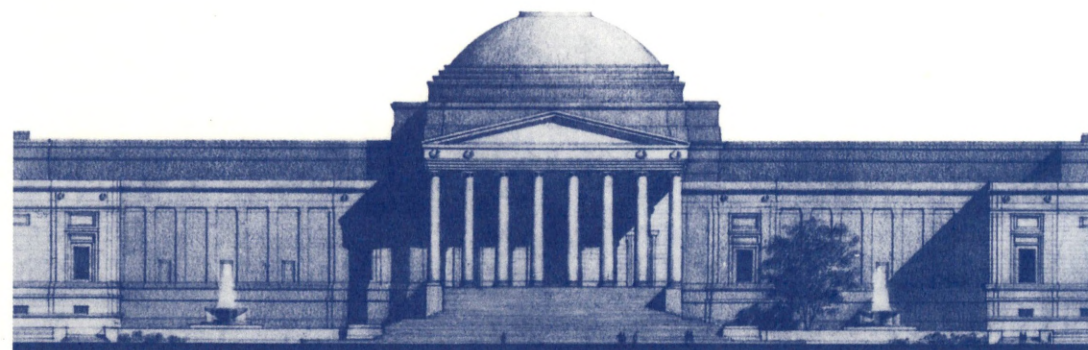
Program notes on Hadjidakis and Falla by Vinia Tsopela,
edited and adapted by Elmer Booze.

Program notes on Mozart and Schumann by Elmer Booze.

The Fifty-ninth Season of

THE WILLIAM NELSON CROMWELL and
F. LAMMOT BELIN CONCERTS

National Gallery of Art



2359th Concert

VINIA TSOPELA, pianist

Sunday Evening, 29 October 2000
Seven O'clock
West Building, West Garden Court

Admission free

PROGRAM

Wolfgang Amadeus Mozart
(1756–1791) Rondo in D Major, K. 485
(1786)

Robert Schumann
(1810–1856) Phantasie in C Major, Op. 17
(1836–1838)

Durchaus phantastisch und
leidenschaftlich vorzutragen
Mässig
Langsam getragen

INTERMISSION

Manos Hadjidakis
(1925–1994) Six Sketches: Ballet for Piano
Based on Greek Folk Melodies
Op. 5 (1950)

United States premiere performance

Manuel de Falla
(1876–1946) Suite from “El amor brujo” (Love, the Magician)
(1914–1915)

Pantomime
Song of the Will-o’-the-wisp
Dance of Terror
The Magic Circle
Ritual Fire Dance

*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 p.m.*

After attending a recital given by Greek pianist **Vinia Tsopela**, the reviewer for *The San Francisco Chronicle* wrote: “I cannot remember having enjoyed Beethoven’s *Sonata No. 23 in F Minor, Op. 57*, so fully in my lifetime. Her very large width of dynamics hinted at the late Arthur Rubinstein.” Such accolades are not uncommon for Tsopela, who has received international acclaim for her pianistic passion, sensitivity, and dynamism. Tsopela studied at the Athens Conservatory in Paris with Yvonne Lefebure on a grant from the French government, and at the Juilliard School of Music with Nadia Reisenberg. After winning the Gina Bachauer International Competition for distinguished young pianists in 1979, she toured extensively in the United States, playing with the Philadelphia, Saint Louis, Dallas, Sacramento, Phoenix, and Santa Barbara Orchestras and performing recitals in Lincoln Center’s Alice Tully Hall, the Ambassador Auditorium in Los Angeles, and the Legion of Honor Fine Arts Museum in San Francisco.

In Greece, Tsopela was the soloist at the inaugural concert in the Megaron Concert Hall of Athens, one of the most prominent in Europe, and since then has performed there repeatedly. In Thessalonike she garnered a medal of honor for her appearance with the Philharmonic Orchestra of Prague. She represented Greece in the 1998 Gina Bachauer International Piano Competition in Salt Lake City as a member of the distinguished jury. In recognition of her exceptional contribution to the arts, the Senate of California conferred on her a diploma of honor and honorary U.S. citizenship. Vinia Tsopela makes her home in Athens, Greece, with her husband and young son.

Mozart completed his *Rondo in D Major, K. 485*, in Vienna. Its basic characteristic is that of a question and answer sequence, developed from a theme with captivating appeal. The melodic tag is one that Mozart used many times. It appears in the same configuration in Johann Christian Bach’s music, but it is unclear whether Mozart consciously copied it from Bach or came up with the same melodic fragment by chance.

Dedicated to Franz Liszt, the monumental *Phantasie in C Major, Op. 17*, contains some of Schumann’s most powerful and vivid music. Upon completing the opening movement, Schumann wrote to Clara Wieck (whom he was impatiently waiting to marry): “The first movement of the