NATIONAL GALLERY OF ART CONCERTS

February — March 1989

February

5 Catherine Robbin, *soprano*
Works by Schumann, Mahler, Barber
and Nancy Telser

12 National Gallery Orchestra
George Manos, *Conductor*
Ney Salgado, *piano*
Beethoven: *Concerto No. 5 and Symphony No. 7*

19 Rafael Figueroa, *cello*
Wu Han, *piano*
Works by Schumann, Kodaly and Franck

26 The Atlanta Chamber Players
*Works by* Mozart, Copland and David Amram

March

5 Neil Penesis, *piano*
Works by Mozart, Liszt and David del Tredici

12 National Gallery Orchestra
George Manos, *Conductor*
The Maryland Camerata
Works by Haydn and Maurice Duruflé

19 Nina Tichman, *piano*
Works by Schubert, Debussy and Carter

26 Continuum Chamber Singers
Joan Reinthaler, *Conductor*
Motets and Anthems by Obrecht, Dufay,
Palestrina, Sweelinck, Byrd and others.

Concerts are open to the public, free of charge.

THE WILLIAM NELSON CROMWELL CONCERTS

National Gallery of Art

1920th Concert
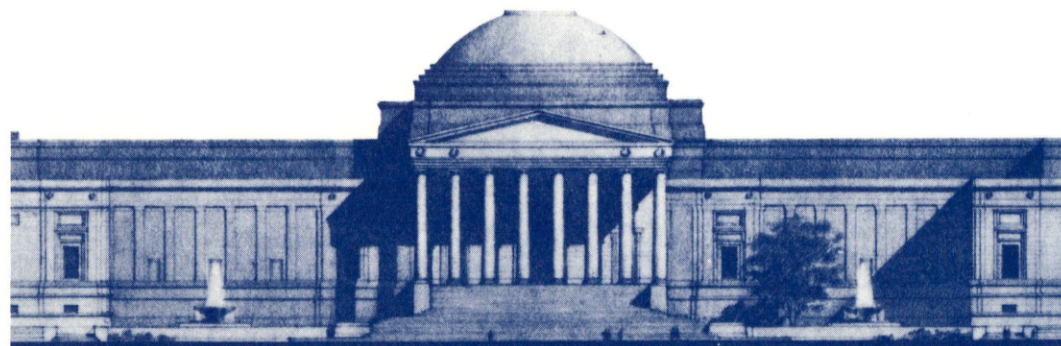
NATIONAL GALLERY ORCHESTRA
GEORGE MANOS, *Conductor*
NEY SALGADO, *piano, Guest Artist*

Sunday Evening, February 12, 1989
at seven o'clock
West Building, West Garden Court

Ludwig von Beethoven . . . . Piano Concerto No. 5 in E-flat Major
(1770-1827)   Opus 73 (1809)

> Allegro
> Adagio un poco mosso
> Rondo: Allegro

INTERMISSION
(Twelve minutes)

Beethoven . . . . Symphony No. 7 in A Major
                                                              Opus 92 (1811)

> Poco sostenuto; Vivace
> Allegretto
> Presto; Assai meno presto
> Allegro con brio

These concerts are broadcast live on Radio Station WGMS, 570 AM and 103.5 FM. The use of recording devices or cameras during the performance is not allowed.

The National Gallery Orchestra welcomes as its soloist for tonight's concert Brazilian pianist NEY SALGADO. Mr. Salgado began his studies at an early age in his native Sao Paulo, under the tutelage of Jose Kliass. Following composition classes in the same city and studies in Rio de Janeiro, he traveled to Geneva, where he studied piano under Louis Hiltebrand. While he was enrolled in the virtuoso course at the Geneva Conservatory, he returned to Brazil to compete in and win the Youth and Music Contest of Sao Paolo.

In addition to concert tours in Europe, Latin America and the United States (where his concerts at the Pan American Union, the Catholic University and here at the National Gallery have received enthusiastic acclaim), Mr. Salgado concertizes extensively in Brazil. He has been a faculty member at the Catholic University of America and is presently Professor of Music at the University of Brasilia.

Beethoven finished his fifth and last piano concerto in 1809, the year of Napoleon's siege and occupation of Vienna. The origin of the concerto's nickname, "Emperor", is obscure, but it was certainly not so named by the composer in honor of the self-proclaimed Emperor of France. Beethoven was mortified by his country's defeat and defiant throughout the occupation of Vienna by French troops. Too deaf to perform as piano soloist, Beethoven conducted the first Viennese performance of the concerto (in 1812, as the occupation had ended), and entrusted the piano part to the young Carl Czerny. Unlike the audience at the world premiere a few months before in Leipzig, who had received this work enthusiastically, the Viennese received it coldly, with the critics accusing Beethoven of writing music that only connoisseurs could understand and appreciate.

The years 1811-1813, during which Beethoven was composing his seventh symphony, saw the apogee and the catastrophic collapse of Napoleon's wars of conquest in Europe. The first performance, in December of 1813, was given as a benefit for Austrian and Bavarian soldiers wounded in the Napoleonic Wars. The work was an immediate success, especially the Allegretto movement, which was encored at the first performance, and was subsequently inserted by some conductors into performances of the *Eighth Symphony*, in order to make that work more palatable to their audiences! The symphony was published in 1816; in the style of the times, it appeared in two editions, one for the full orchestra and one for piano solo.