

parts added. What emerges is a set of variations and a fugue in which no virtuoso device known to Beethoven goes unexplored.

The Liszt arrangements of five Schubert songs on Barbara Moser's program are prime examples of repertoire expansion on the part of a nineteenth-century piano virtuoso. A master at transcribing other composers' works as well as his own, Liszt found a treasure trove in the songs of Schubert, whom he considered the most melodious of all composers. Of the fifty-six Schubert songs he transcribed for the piano, this group of five gives a thorough account of the art. Liszt biographer Bryce Morrison states: "Lying somewhere between free paraphrase and simple replica, [the Schubert song transcriptions] remain uncannily faithful to the freshness and innocence of the originals, while adding an extra dimension of idiosyncrasy and sophistication."

The term fantasy or fantasia, as defined by the *Harvard Dictionary of Music*, is "an ingenious and imaginative instrumental composition, often characterized by distortion, exaggeration, and elusiveness resulting from its departure from current stylistic and structural norms." The definition aptly applies to the nineteenth- and early twentieth-century fantasias that derived their inspiration from familiar operatic themes. For the likes of such virtuoso composer/performers as violinists Paganini, Vieuxtemps, and Sarasate, and pianists Gottschalk, Thalberg, and Liszt, the fantasy was a "sorcerous" tool, with Liszt being the consummate sorcerer. *Réminiscences de Norma*, based on Vincenzo Bellini's (1801–1835) opera masterpiece of the same title, synthesizes the musical content of the entire opera in virtually unadulterated form.

Program notes by Elmer Booze

The use of cameras or recording equipment during the performance is not allowed.

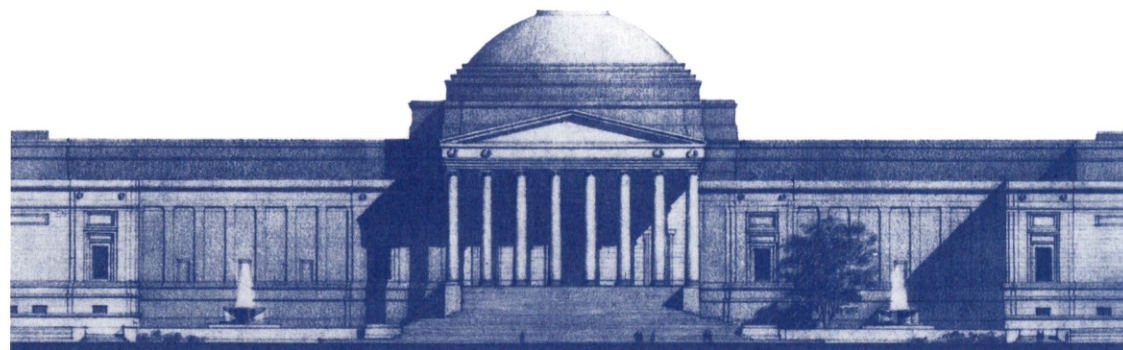
For the convenience of concertgoers the Garden Café remains open until 6:30 p.m.

Selections from concerts at the Gallery can be heard on the second Sunday of each month at 9:00 p.m. on WGMS, 103.5 FM.

The Fifty-ninth Season of

THE WILLIAM NELSON CROMWELL and
F. LAMMOT BELIN CONCERTS

National Gallery of Art



2381st Concert

BARBARA MOSER, pianist

Sunday Evening, 22 April 2001
Seven O'clock
West Building, West Garden Court

Admission free

PROGRAM

- Wolfgang Amadeus Mozart
(1756–1791) Fantasy in C Minor, K. 475
(1785)
- Ludwig van Beethoven
(1770–1827) Fifteen Variations and a Fugue
on an Original Theme
("Eroica Variations")
Op. 35 (1802)

INTERMISSION

- Franz Schubert, arr. Franz Liszt
(1797–1828) Five Songs
- Der Wanderer
Ständchen (Leise flehen meine Lieder)
Aufenthalt
Der Doppelgänger
Der Atlas
- Vincenzo Bellini, arr. Franz Liszt
(1801–1835) Réminiscences de Norma

"Her trademarks are stylishly phrased transitions, beautifully etched runs, and crystal clear attacks" (*Salzburger Nachrichten*). "Light, dreamy, poetic, and totally engaging, Moser pulled her audience in with conspicuous ease" (*Washington Post*). Such are the accolades that have been bestowed on the gifted Austrian pianist **Barbara Moser**. She was accepted at age five at the Academy of Music in Vienna, from which she graduated summa cum laude in 1994. She also studied under Greta Kraus at the Royal Conservatory of Music in Toronto, Ontario, and attended master classes with Alexander Jenner, Hans Graf, and Rudolf Kehrer.

As a young girl, Barbara Moser won several first prizes in the Austrian competition, Jugend Musiziert. In 1987 she won the Rudolf Heydner Piano Competition in Vienna, and in 1990 the Franz Liszt International Piano Competition. In 1994 she was a finalist in the Busoni International Piano Competition. She appears regularly in Austria's famous concert halls, at the Salzburg and Schwetzingen Festivals, and at the Printemps des Arts de Monte Carlo. Her concerto collaborations have been with such renowned orchestras as the Academy of St. Martin in the Fields, the Salzburg Mozarteum Orchestra, the Philharmonic Orchestra of Graz, the Linz Bruckner Orchestra, and the Prague Symphony Orchestra. Having a special interest in singers and singing, Barbara Moser has accompanied such distinguished performers as Plácido Domingo and the Arnold Schoenberg Choir. Her discography includes five solo CDs featuring works by Liszt, Schubert, Rachmaninoff, and Clara and Robert Schumann, among others.

In his *Fantasy in C minor, K. 475*, Mozart provides an excellent example of his extraordinary powers of improvisation, beginning with the languishing mood and inordinately daring modulations of the introductory *Adagio*. His prototype for his fantasies was the form laid out by C.P.E. Bach. Mozart's fantasies, in turn, presaged the compositional style of Beethoven. Mozart customarily maintained such a piece as concert repertoire for a period of years before writing it down, improvising to a greater or lesser extent at each performance. This work was produced after a period of six years in which Mozart published no sonatas for the piano. It is assumed that he was able to improvise, to the full satisfaction of his audiences, all of the solo programs he was called upon to play during those years.

Beethoven's *Fifteen Variations and a Fugue on an Original Theme, Op. 35* ("Eroica" Variations), serve as proof that an ordinary theme placed in the hands of an extraordinary composer can transform mediocrity into excellence. He used the theme in other works, as well, notably the ballet, *Die Geschöpfe des Prometheus, Op. 43* (1800–1801), the *Contredanse, WoO 14, No. 7* (1802), and the "Eroica" *Symphony, Op. 55* (1803). It is not heard completely until after the bass line is played four times, first by itself and then with two, three, and four other