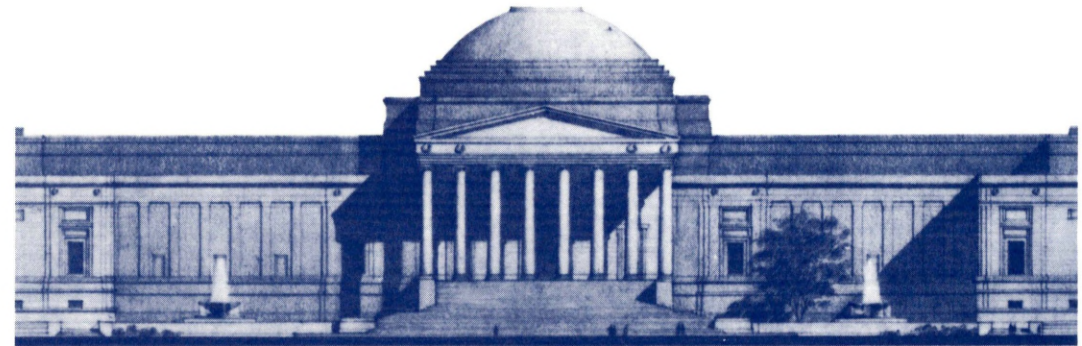


The Fifty-seventh Season of

THE WILLIAM NELSON CROMWELL and
F. LAMMOT BELIN CONCERTS

National Gallery of Art



2304th Concert

PETER VINOGRADE, *pianist*

Sunday Evening, March 28, 1999
Seven O'clock
West Building, West Garden Court

Admission free

performed by the inimitable American pianist William Masselos (1920–1992). Loosely divided into four sections, the work opens on a ten-tone row that is powerful and shattering. Sections of great lyrical beauty lead to a tightly rhythmic, almost jazzy jaunt. About his fantasy, Copland wrote: “[It] belongs in the category of absolute music, making no use whatever of folk or popular music materials. My purpose was to attempt a composition that would suggest the quality of fantasy, that is, a spontaneous and unpremeditated sequence of ‘events’ that would carry the listener (if possible) from the first note to the last, while at the same time exemplifying clear, if somewhat unconventional, structural principles.”

Waldszenen (Forest Scenes), Opus 82, consists of nine intimate pieces that are far from Schumann’s early virtuosic piano style, and are more an exploration of some interesting new sounds, such as the major/minor shifts in the fourth scene, *Verrufene Stelle (Haunted Spot)*, and the impressionistic atmosphere in *Vogel als Prophet (Prophet Bird)*. Lucid, naive melodies, reminiscent of Schumann’s *Kinderszenen (Scenes from Childhood), Opus 15*, pervade the work. Each miniature was originally prefaced by a poetic motto, but as the work was eventually published, only *Verrufene Stelle* is preceded by a dark poem about death by Friedrich Hebbel (1813–1863), a German playwright and poet.

French writer Heuwell Tircuit, in his review of Rachmaninoff’s two books of *Études-tableaux (Opera 33 and 39)*, states that they were Rachmaninoff’s “farewell to the medium of the small, virtuosic piano piece [having published previously seven such sets].” That they are small or virtuosic is only a part of the equation, for within these miniature tone-poems are housed some of Rachmaninoff’s most powerful and kaleidoscopic mood statements. To render them properly and authoritatively requires a peerless technique adjoined to a mental acuity reserved for the elite of pianists. *Opus 39, No. 8* is one example of Rachmaninoff’s vacillating moods; it is contemplative and bittersweet, using chromaticism and modality freely.

Scriabin’s *Vers la flamme* is perhaps his most manic and improvisatory work, with layers of sound built one upon another. A tone-poem in an almost literal sense, it has been described by the American music critic Faubion Bowers as “crackling like lashing flames, sputtering and sparkling...a Roman candle of increasing, magnifying blazes, until it becomes consumed in its own flames.”

-Program notes by Peter Vinograd
Adapted and edited by Elmer Booze

PROGRAM

Johann Sebastian Bach Nine Little Preludes
(1650–1785)

C Major, BWV 924; C Major, BWV 943; F Major, BWV 928
D Minor, BWV 926; A Minor, BWV 942; E Major, BWV 937
E Minor, BWV 938; D Major, BWV 936; D Major, BWV 925

Aaron Copland Piano Fantasy
(1900–1990) (1955–1957)

INTERMISSION

Robert Schumann Waldszenen (Forest Scenes)
(1810–1856) Opus 82 (1848–1849)

Eintritt (Entrance)
Jäger auf der Lauer (Hunter in Ambush)
Einsame Blumen (Lonely Flowers)
Verrufene Stelle (Haunted Spot)
Freundliche Landschaft (Friendly Landscape)
Herberge (Wayside Inn)
Vogel als Prophet (The Prophet Bird)
Jagdlied (Hunting Song)
Abschied (Departure)

Sergey Rachmaninoff Étude-tableau, Opus 39, No. 8
(1873–1943) (1916–1917)

Alexander Scriabin Vers la flamme: Poème
(1872–1915) Opus 72 (1914)

A native of Iowa who now lives and works in New York City, **Peter Vinograde** has established himself as an outstanding interpreter of works by J.S. Bach and those of twentieth-century composers. His annual tours of , and the United States, Canada, and Taiwan invariably feature music of living composers, particularly in his regular recital appearances on New York's Saint Andrew Keyboard Series. Among his numerous awards are first prize in the Washington, DC, International Bach Competitions; East-West Artists' presentation of his New York debut at Carnegie Recital Hall; and a National Endowment for the Arts recital in Alice Tully Hall, featuring Bach's *Goldberg Variations* and works of American composers. A previous National Gallery of Art all-Bach program by Vinograde was broadcast on NPR's *Performance Today* and subsequently featured on CBC-TV's *The Journal*. Highlights of Vinograde's 1998–1999 season included the world premiere of Hal Campbells' *Piano Concerto (1998)*, and recitals in Toronto, Winnipeg, and New York. Vinograde's CD releases currently include a CBC recording of works by Canadian composers Michael Matthews and Alfred Fisher, coupled with the Rachmaninoff *Études-tableaux* and Scriabin's *Piano Sonata No. 7*, and an Albany Records recording of solo and chamber works of Nicolas Flagello. Future recordings will include J.S. Bach's seven keyboard toccatas and an all-Schumann CD. As a chamber musician, Vinograde has collaborated with the Saint Luke's Players at Caramoor, New York, the North Country Chamber Players of Canada, the Canadian Chamber Ensemble, and cellist Zara Nelsova at the Great Music West Festival. Dr. Vinograde studied piano with Zenon Fishbein at the Manhattan School of Music, and in 1981 became a member of its piano faculty, a position he currently holds.

Most of Bach's shorter preludes for the harpsichord were written during his early years as a teacher. They were compiled by later editors into a collection of nineteen preludes, labeled "Little" in order to distinguish them from his more expansive works bearing the same title. These beautiful miniatures contain strains that are fully developed in Bach's later works, including the *Italian Concerto in F Major (BWV 928)*, the *D Minor Prelude* from the *Well-Tempered Clavier, Book I (BWV 926)*, and the *D Major Toccata (BWV 925)*. Mood swings in these preludes cover a wide range, from the beautiful and serene *Praecambulum in C Major (BWV 924)* to the eerily contemporary *Prelude in A Minor (BWV 942)*, and the festive but complex *Prelude in C Major (BWV 943)*.

Commissioned by the Juilliard School of Music for its fiftieth anniversary, Copland's *Piano Fantasy* is dedicated to the memory of the brilliant American pianist William Kapell (1922–1953). It received its premiere performance in 1957 at the Juilliard School of Music,