

CONCERTS AT THE NATIONAL GALLERY OF ART

December 1991

DECEMBER

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| 1 National Gallery Orchestra
Mozart concert in conjunction with the
Woodrow Wilson Center Symposium,
<i>Mozart and the Riddle of Creativity</i>
George Manos, <i>Conductor</i> ,
Ricardo Cyncynates, <i>violinist</i> | <i>Overture to Così fan tutte</i>
<i>Symphony No. 39</i>
<i>Adagio and Fugue in C Minor</i>
<i>Violin Concerto in A Major</i> |
| 8 Mozart concert in conjunction with the
Woodrow Wilson Center Symposium,
<i>Mozart and the Riddle of Creativity</i>
George Manos, <i>Conductor</i> , Janice Fiore, <i>soprano</i> ,
Samuel Gordon, <i>tenor</i> , Robert Kennedy, <i>baritone</i> | <i>Bastien und Bastienne</i> |
| 15 The Maryland Camerata
Samuel Gordon, <i>Conductor</i>
With Classical Brass | Christmas Concert |
| 22 The Washington Men's Camerata
Thomas Beveridge, <i>Conductor</i>
Dale Anthony, <i>pianist</i> | Richard Strauss: <i>The Three Holy Kings</i>
Berlioz: <i>The Shepherds' Farewell</i>
Audience Caroling |
| 29 National Gallery Orchestra
George Manos, <i>Conductor</i> | Gala Viennese New Year Concert |

THE WILLIAM NELSON CROMWELL and
F. LAMMOT BELIN CONCERTS

at the

National Gallery of Art



1991-1992 Season

Celebrating Fifty Years of Free Concerts
in the Nation's Capital

George Manos
Director of Music

Concerts at the National Gallery of Art are broadcast live on Radio Station WGMS, 103.5 FM. The use of recording or photographic equipment during the performance is not permitted.

Sunday Evenings at Seven O'clock
West Building, West Garden Court

2024th Concert

December 1, 1991

NATIONAL GALLERY ORCHESTRA

GEORGE MANOS, *Conductor*

RICARDO CYNCYNATES, *violinist*

PROGRAM

Works by Wolfgang Amadeus Mozart
(27 January, 1756 – 5 December, 1791)

Overture to *Così fan tutte*, K. 588 (1790)

Adagio and Fugue in C Minor, K. 546 (1788)

Concerto for Violin and Orchestra in A Major, K. 219 (1775)

Allegro aperto

Adagio

Rondeau: Tempo di menuetto

INTERMISSION

(*Twelve Minutes*)

Symphony No. 39 in E-flat Major, K. 543 (1788)

Adagio; Allegro

Andante con moto

Menuetto: Allegretto

Finale: Allegro

This concert and the concert on December 8 at the National Gallery are part of the Washington, D.C., Mozart Festival. Organized to commemorate the 200th anniversary of Mozart's death, the festival also includes events and exhibitions at the Kennedy Center, the Library of Congress, the National Museum of American History, and the Woodrow Wilson International Center for Scholars.

Assisting the National Gallery Orchestra in its tribute to Mozart this evening is RICARDO CYNCYNATES, the assistant concertmaster of the National Symphony Orchestra. Born in Rio de Janeiro to Polish parents in 1961, Mr. Cyncynates first studied with his father. Shortly after playing his debut performance at age 11, he went abroad to study at the Santa Cecilia Academy in Rome and at the Indiana University School of Music. His teachers have included Salvatore Accardo and Franco Gulli. Mr. Cyncynates was appointed concertmaster of the Brazilian Symphony Orchestra at the tender age of nineteen and was appointed assistant concertmaster of the NSO when he was just twenty-six. He has received a number of significant awards, including those the Second Quadrennial International Violin Competition of Indianapolis and the National Research Council of the Brazilian Government. He was First Prize winner in that country's National Young Soloists Competition in 1986. Mr. Cyncynates' capabilities as a soloist have not gone unnoticed by Maestro Rostropovich, who recently invited him to perform Sibelius' *Six humoresques* with the NSO. He has also performed Mozart's *D Major Violin Concerto* with the Virginia Chamber Orchestra, and has appeared as soloist with all of Brazil's major orchestras. Mr. Cyncynates is a founding member of the chamber ensemble, *Trio da camera*.

Wolfgang Amadeus Mozart may be regarded as the most universal composer in the history of Western music, in that he excelled in every musical medium known in his time. A child prodigy, he had the experience, which was unusual for his time, of being transported all over Europe during his formative years, and being exposed to the music of various national styles. As a result, his own style, though solidly in the Viennese classical tradition, represents a synthesis of many different elements.

The *Adagio and Fugue in C Minor* came into being as a result of a watershed experience Mozart had in 1782, when he was a guest in the home of Baron van Swieten, who had in his library a sizable collection of works by Johann Sebastian Bach. Mozart took the opportunity to study the scores closely, and his experience with this intense and fascinating counterpoint affected him deeply. After 1782, Mozart composed a number of fugues as independent pieces of music (the *C Minor Fugue* was his first significant one, which he originally scored for two pianos,) and he incorporated counterpoint into his works to a far greater extent than he had before.

The *A Major Violin Concerto* is the fifth of Mozart's five mature violin concertos, and one of the few for which the original score survives, unaltered by editors or adapters. It is distinguished by an unorthodox opening passage for the violin, which instead of fulfilling the classical expectation by stating the main theme, begins by improvising a dreamy *adagio* which seems unrelated to the orchestral introduction and dramatic pause that preceded it. Finally, after a second dramatic pause, the solo instrument gets around to stating the principal theme, and the first movement of the concerto is really underway.

At the very same time that Mozart composed the sunny and serene *Symphony in E-flat Major*, he was sinking into horrendous debt, and found it necessary to write begging letters to a friend, the well-to-do merchant Puchberg, in search of help. Among the trials that beset him in the summer of 1788 was the necessity of moving his family out of Vienna to cheaper lodgings in the suburbs, a humiliating and depressing experience. Nevertheless, the music brings forth one graceful melody after another, with Mozart's irrepresible good humor shining through again and again, right up to the *Finale*.