COMING EVENTS

February
22 Ney Salgado, Piano

March
1 National Gallery Winds, George Manos, Conductor
8 National Gallery Vocal Arts Ensemble
15 Carnegie-Mellon University Trio
22 Andrzej Wasowski, Piano
29 Theodore Edel, Piano

April – 44th Annual American Music Festival
5 National Gallery Orchestra, George Manos, Conductor
12 John Young, Piano
19 Easter Program, UMBC Camerata and the National Gallery Orchestra, George Manos, Conductor
26 Peter Vinograde, Piano

May – 44th Annual American Music Festival
3 George Shearing, Piano, and Don Thompson, Bass
10 Philadelphia Trio
17 Jefferson Quartet
24 Annapolis Brass
31 National Gallery Orchestra, George Manos, Conductor

THE WILLIAM NELSON CROMWELL CONCERTS

National Gallery of Art

1845th Concert

NATIONAL GALLERY STRINGS
GEORGE MANOS, Conductor
Nancy Ellsworth, Violin, Guest Artist

Sunday Evening, February 15, 1987
at Seven O’clock
West Building, West Garden Court
PROGRAM

Music of Johann Sebastian Bach

Air, from Suite No. 3 in D Major ............................................ BWV 1068

Concerto for Violin and Orchestra, No. 2
in E Major................................................................................ BWV 1042

Allegro
Adagio
Allegro assai
Nancy Ellsworth, violin

INTERMISSION
Twelve minutes

Brandenburg Concerto No. 3, in G Major .............................. BWV 1048

Allegro
Adagio – Allegro

Brandenburg Concerto No. 2, in F Major................................ BWV 1047

Allegro
Andante
Allegro assai

Assisting musicians:
William Montgomery, flute
Gene Montooth, oboe
Dennis Edelbrock, trumpet
Richard Roeckelein, harpsichord

These Concerts are Broadcast by Station WGMS 570 AM and 103.5 FM.

National Gallery Orchestra Concertmaster NANCY ELLSWORTH appears as soloist tonight in the E Major Violin concerto. In addition to numerous other solo and chamber ensemble performances, Mrs. Ellsworth serves as Concertmaster of the Kennedy Center Opera Orchestra. A native of California, where she studied violin with Naoum Blinder, she graduated from Mills College with the Bachelor's Degree in Violin and Composition, which she studied under Darius Milhaud. Later she was a student of Efrem Zimbalist at the Curtis Institute in Philadelphia, from which she received the Artist's Diploma. A former member of the Denver and Pittsburgh Symphony Orchestras, Mrs. Ellsworth now resides in Kensington, Maryland.

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In his orchestral writing, J.S. BACH followed the Italian models of form which were developed by Corelli, Vivaldi and Albinoni. Bach's third Suite was composed for the Collegium Musicum, a society connected with the University of Leipzig, which Bach conducted for many years in sessions in a coffee house near the University. The Air from this work has become very familiar due to a later arrangement for solo violin, using only the lowest string of the instrument. This evening, however, we present the Air as Bach originally composed it.

The Brandenburg Concertos were composed some time between 1717 and 1721, when Bach was Court Musician to the Prince of Anhalt-Cöthen. Wanting to further his career, and thinking his own post might be in jeopardy, he composed six concertos for orchestra and sent them to the Margrave of Brandenburg as an offering, a follow-up, as it were, to an earlier visit, during which the Margrave had praised him. Historians tell us that the concertos were never acknowledged by the Margrave or played by his orchestra. In fact, they remained unknown until the Bach revival in the 19th century. Ironically, the name of Brandenburg has been made world famous by music he and his court ignored.

Like the suites, the violin concertos were also written while Bach was court composer for the Prince of Anhalt-Cöthen. Later in his career, in Leipzig, he satisfied the need for new repertoire for the Collegium by transcribing all of them for solo keyboard instrument and orchestra. Even those which we now know as piano or harpsichord concertos were probably originally written for the violin.