

1994th Concert

February 3, 1991

NATIONAL GALLERY ORCHESTRA

GEORGE MANOS, *Conductor*

AGUSTIN ANIEVAS, *pianist, Guest Artist.*

PROGRAM

Works of Wolfgang Amadeus Mozart  
(1756-1791)

Overture to "La clemenza di Tito" .....K. 621 (1791)

Concerto No. 20 for Piano and Orchestra in D Minor .... K. 466 (1785)

Allegro

Romanza

Rondo: Allegro assai

INTERMISSION

(*Twelve Minutes*)

Symphony No. 35 in D Major ("Haffner") ..... K. 385 (1782)

Allegro con spirito

Andante

Menuetto

Presto

Pianist AGUSTIN ANIEVAS returns to the National Gallery after a long absence, having last played here in 1959, the same year in which he won the Concert Artists Guild Competition. His appearance at the National Gallery was not his Washington debut, however; some fifteen years earlier, he had played a full-length recital at the Pan American Union at the age of eight! Since then he has concertized all over the world and garnered awards from some of the world's most demanding competitions, including the Queen Elizabeth of Belgium and Bolzano Competitions and the Dimitri Mitropoulos Competition, of which he was the first winner. A native New Yorker, Mr. Anievas has appeared many times with the New York Philharmonic, as well as with the National Symphony and the orchestras of Chicago, Cleveland, Detroit and Los Angeles. He is much in demand in the concert halls of Mexico City and Europe, and has played concertos with the major orchestras of London, Berlin, Vienna, Oslo and Helsinki. His highly acclaimed recordings of the works of Chopin were selected by Angel Records for reissue on compact disc.

In this Mozart anniversary year, when all-Mozart programs will abound, it is revealing to look back at one of the events in which Mozart presented his own works exclusively. In a letter to his father, Mozart listed the program of the concert of March 29, 1783, in Vienna's *Burgtheater*:

- "1) The new Haffner Symphony. (More exactly: the first two movements.)
- 2) Madame Langé sang the aria *Se il padre perdei* from my Munich opera, accompanied by four instruments.
- 3) I played the third of my subscription concertos.
- 4) Adamberger sang the scena that I composed for Countess Baumgarten.
- 5) The short *concertante* symphony from my last *Finalmusik*.
- 6) I played my *Concerto in D Major*, which is such a favorite here, and of which I sent you the rondo with variations.
- 7) Mlle. Teiber sang the scena, *Parto, m'affretto* out of my last Milan opera.
- 8) I played alone a short fugue (because the Emperor was present) and then variations on an air from an opera called *Die Philosophen*, which were encored. So I played variations on *Unser dummer Pöbel meint* from Gluck's *Pilgrimme von Mekka*.
- 9) Madame Lange sang my new rondo.
- 10) The last movement of the first symphony."

Evidently Mozart's audiences came prepared for a long evening!

In the summer of 1782, the Mayor of Salzburg, Sigmund Haffner, was elevated to the Austrian nobility. His commission to Mozart for a series of chamber pieces to be played as background for the ceremony was a prestigious one, but it came to Mozart at an inopportune time. He was extremely busy in Vienna, conducting nightly performances of his latest opera and making plans for his upcoming marriage to Constanze Weber. Somehow he managed to compose a six-movement *Serenade* in between all of these other duties, and he mailed the movements in ones and twos to Salzburg in the space of twenty days, with the last one posted just three days after his wedding! Six months later, finding himself under pressure to produce a symphony in a hurry, he reworked the *Serenade* by discarding two of the six movements and adding to the orchestration. The new "symphony" was premiered in Vienna, where it was an instant success and served as the drawing card for a lucrative series of concerts, one of which is described above.

The *Concerto*, K. 466 is one of only two piano concertos for which Mozart chose the key of D minor. Along with many of the composers of his time, he reserved this key for moments of deep pessimism, struggle and tragedy, such as the flight of the people of Crete from the sea monster in *Ideomeneo* or the appearance of the avenging *commendatore* to Don Giovanni, or, finally and most profoundly, the *Requiem*. Drama and passion are present from the very beginning of the first movement of the concerto, where the orchestra speaks with threatening power and the piano responds with an eloquent lament. The strong contrast of elements is maintained throughout the concerto and is intensified in the final movement by means of chromaticism. After the final cadenza, however, Mozart sees fit to return from this visit to the realm of intense emotion to the more social atmosphere of his earlier works. He modulates to the major tonality and finishes the concerto on what can rightly be perceived as a positive note.