

CONCERTS AT THE NATIONAL GALLERY OF ART

March and April 1992

MARCH

- 8 University of Wisconsin  
Concert Choir  
Robert Fountain, *Director*
- 15 Paul Galbraith, *guitarist*  
(Honoring the exhibitions:  
*Guercino Drawings from  
Windsor Castle* and *Guercino:  
Master of Baroque*)
- 22 The Vienna String Trio
- 29 Peter Vinograd, *pianist*
- J.S. Bach: *Jesu, meine Freude*  
Britten: *Hymn to St. Cecilia*  
Messiaen: *O sacrum convivium*  
Argento: *In Praise of Apollo*
- Laurencini: *Fantasias*  
da Milano: *Ricercare*  
Frescobaldi: *Variations  
on "La Frescobalda"*  
Ponce: *Las folias de España*
- Bach/Mozart: *Adagio and Fugue*  
Von Einem: *Trio, Opus 74*  
Beethoven: *Serenade, Opus 8*
- Music of J.S. Bach: *Fifteen  
Two-part Inventions, BWV 772-786*  
*Goldberg Variations, BWV 988*

APRIL

THE 49th AMERICAN MUSIC FESTIVAL

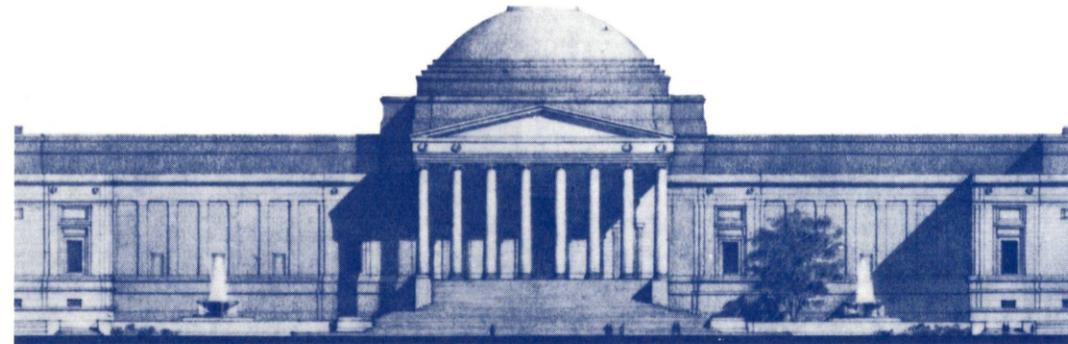
(Saturday, April 4 through Sunday, May 3)

- 4 BBC Big Band, Barry Forgie,  
*Conductor*, with  
George Shearing, *pianist*,  
Angela Christian, *vocalist*  
and Neil Swainson, *bassist*
- 5 National Gallery Orchestra  
George Manos, *Conductor*
- 12 William Wolfram, *pianist*
- 19 Pennsylvania Wind Quintet
- 26 Maryland Camerata  
Samuel Gordon, *Conductor*
- Jazz Concert: "Salute to the  
*Age of Swing*"  
(Note: This concert begins  
at 2:00 pm)
- Works Robert Ward, John LaMontaine,  
Morton Gould, and Richard Bales
- Meyer Kupferman: *Snow;*  
*Twilight Sonata*  
William Wolfram: *Work #2 (1991)*  
Edward Applebaum: *Arioso (1989)*  
Gershwin: *Three Preludes*
- Irving Fine: *Partita (1946)*  
Persichetti: *Pastoral, Opus 21*  
Ingolf Dahl: *Allegro and Arioso (1942)*  
Steven Stucky: *Serenade for Wind  
Quintet (1990)*
- Morton Lauridsen: *Italian Madrigals*  
Samuel Gordon: *Songs from the Seventh  
Ring (Poems by S. Georg)*  
Vincent Persichetti: *Flower Songs*

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

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

2040th Concert

March 22, 1992

THE VIENNA STRING TRIO

JAN POSPICHAL, *violin*

WOLFGANG KLOS, *viola*

WILFRIED REHM, *violoncello*

PROGRAM

J.S. Bach, *arr.* Mozart ..... Adagio and Fugue  
Largo and Fugue  
(K. 404)

Gottfried von Einem ..... Trio, Opus 74  
(b. 1918) (1984)  
Adagio  
Allegro  
Adagio  
Allegro

INTERMISSION  
(*Twelve minutes*)

Ludwig van Beethoven ..... Serenade in D Major  
(1770-1827) Opus 8 (1797)  
Marcia  
Adagio  
Menuetto  
Adagio  
Allegretto alla polacca  
Andante  
Marcia

The Vienna String Trio is an internationally acclaimed string ensemble whose membership consists of three first chair players of the Vienna Symphony Orchestra. The group was formed in 1972 by Wilfried Rehm, cellist, and since then it has performed in most of the major music centers of Europe. The trio's repertoire features the music of Austrian composers.

Violinist JAN POSPICHAL is a native of Prague, Czechoslovakia. His career began with studies at the Prague Conservatory, and continued under the tutelage of Nathan Milstein and Franz Samohyl. His career spans three first prizes in competitions, including the Mozart Competition in Salzburg, and in 1979 he became first concertmaster of the Vienna Symphony Orchestra. Mr. Pospichal currently uses a violin made by Louis Germain in 1865.

Violist WOLFGANG KLOS was born in Vienna and attended the Vienna Academy of Music where he studied with Hatto Bayerle. Immediately after graduation he was appointed principal violist with the Tonhalle Orchestra in Zurich, and in 1981 he was appointed first violist with the Vienna Symphony Orchestra. Since 1985 he has also taught at his alma mater, the Vienna Academy. Mr. Klos performs on a viola made by G.B. Ceruti in 1780.

Cellist WILFRIED REHM began his music studies at the music Conservatory in Winterthur, Switzerland with Prof. Hans Thomann and continued at the Music Academy in Vienna with Walter Reichardt. His career has included working with Pierre Fournier in Geneva and filling the position of first cellist with the Zurich Radio Orchestra. He was appointed first cellist with the Vienna State Orchestra in 1972.

In contrast to contemporary audiences, Mozart's society demanded new music at almost every concert. The music of Bach was regarded as out of date and heavy, and was never performed; however, three of Bach's sons were influential in the development of classical forms, and were well known to the young Mozart. This neglect of J. S. Bach's work continued until 1829, when Mendelssohn reintroduced Bach's baroque masterpieces into standard repertoire.

On April 10, 1782, Mozart participated in a matinee at the home of Baron van Swieten in Vienna. The party was formed in order to read through the fugal music of Handel and J. S. Bach. Afterwards, Mozart wrote to his father that J. S. Bach was as great a composer as either Emanuel or Friedemann Bach; this realization was the impetus for arranging three of Bach's keyboard pieces for string trio. The arrangement is one of only three string trio pieces by Mozart, and in this case the form was used to replicate the fugue voices on the organ. The works were completed for a subsequent afternoon of house music at the van Swieten residence.

Gottfried von Einem is an Austrian neo-classical composer born in 1918. When he was twenty, he was already a coach at the Berlin *Staatsoper* and the Bayreuth *Festspielhaus*. After World War II, von Einem emerged as one of the foremost neo-classical composers, whose music is an accessible blend of Viennese musical traditions and the compositional freedoms of the twentieth century. In 1985 the Vienna String Trio premiered the *Trio*, Opus 74 in the *Schubertssaal* of Vienna's historic *Konzerthaus*.

– notes by Celise Kalke