

CONCERTS AT THE NATIONAL GALLERY OF ART

April and May 1992

THE 49th AMERICAN MUSIC FESTIVAL

(Saturday, April 4 through Sunday, May 3)

APRIL

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

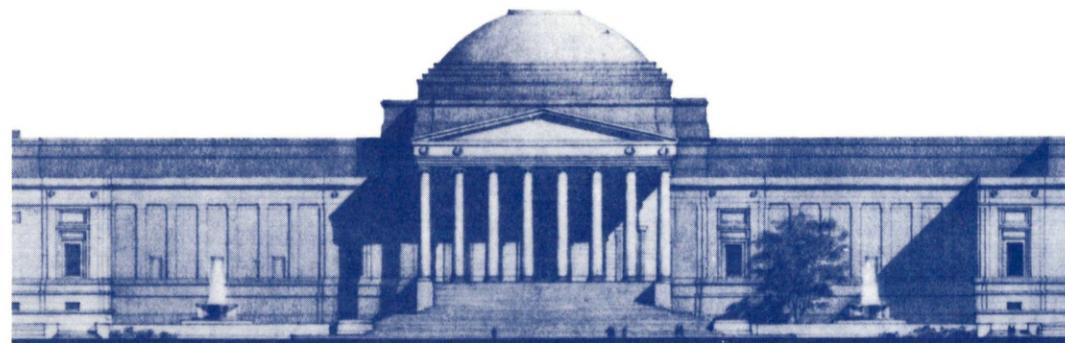
MAY

- 3 National Gallery Orchestra  
George Manos, *Conductor*      Works by Daniel Pinkham and Soterios Vlahopoulos
- 
- 10 Peter Orth, *pianist*      Chopin: *Polonaise-Fantaisie, Opus 61*  
Prokofieff: *Sonata No. 7*  
Brahms: *Variations and Fugue on a Theme by Handel*
- 17 Paula Robison, *flutist*  
Charles Wadsworth, *pianist*      Copland: *Duo (1971)*  
Franck: *Sonata in A Major, Opus 13*  
Barber: *Mélodies Passagères*  
Wadsworth: *Song Without Words*
- 24 Georgine Resick, *soprano*  
William Browning, *pianist*      Hugo Wolf: *Mörrike Lieder*  
Karol Szymanowski: *Des Hafis Liebeslieder*  
Poulenc: *Selected Songs*
- 31 Gold and Worth, *piano duo*      Mendelssohn: *Andante and Variations, Opus 83a*  
Clementi: *Sonata, Opus 16, No. 1*  
Dvorak: *Three Slavonic Dances*  
Brahms: *Transcription of String Quartet in C Minor*

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

---

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

2041st Concert

March 29, 1992

PETER VINOGRADE, *pianist*

*MUSIC OF JOHANN SEBASTIAN BACH*

(1685-1750)

Fifteen Two Part Inventions, BWV 772-786

No. 1 in C Major	No. 13 in A Minor
No. 8 in F Major	No. 12 in A Major
No. 9 in F Minor	No. 6 in E Major
No. 14 in B-flat Major	No. 15 in B Minor
No. 5 in E-flat Major	No. 3 in D Major
No. 2 in C Minor	No. 10 in G Major
No. 11 in G Minor	No. 7 in E Minor
No. 4 in D Minor	

INTERMISSION  
(*Twelve minutes*)

Aria with Thirty Variations, BWV 988 ("Goldberg Variations")

Since winning first prize in Washington's 1971 J. S. Bach International Competitions, Peter Vinograde has performed throughout North and South America, Europe, and the Far East. A full scholarship student of Zenon Fishbein at the Manhattan School of Music, where he received the Harold Bauer Award, he played his New York debut in 1979 at Carnegie Recital Hall, about which the New York Times reviewer wrote: "a big technique, a lively mind, and a passionate commitment to the music . . . an excellent recital." As the recipient of an N.E.A. Solo Recitalist Grant, Dr. Vinograde celebrated the Bach tricentennial year in 1985 by presenting a series of recitals and lecture-recitals on the music of Bach and contemporary American works. In addition to a 1987 appearance here at the National Gallery, he has performed in Lincoln Center's Alice Tully Hall, at Wolftrap, and with New Jersey Symphony. A native of Ames, Iowa, Peter Vinograde lives in New York City, where he is a member of the faculty at the Manhattan School of Music. His summers are devoted to concert tours and teaching in Taiwan, and he is a regular performer at the Oyster Bay Beethoven Festival. His other performances this season include engagements in Alberta, Canada, the Southwestern United States, and the Caribbean.

Written in 1723, Bach's *Fifteen Two-Part Inventions* are most familiar as teaching pieces. Bach wrote that, in addition to their value for learning to play "cleanly and in two parts," their most important purpose was "to achieve a *cantabile* (singing) style in playing." There is great variety among the fifteen, ranging from the almost jazzy feel of No. 15 and the syncopation of No. 6 to the mournful mood of No. 2.

Published in 1742, the *Aria with Thirty Variations* forms the fourth part of the great keyboard collection known as the *Clavierübung*. Bach received the commission for the variations from the Russian Count Kayserlingk, the patron of a fifteen year old harpichordist by the name of Goldberg, who was one of Bach's pupils. One of Bach's other pupils, Johann Nikolaus Forkel, recorded in his biography of Bach that the young man played these variations night after night to put the insomniac count to sleep. Goldberg's subsequent career as a performer and composer was a respectable one, but it was the attachment of his name to these variations that made it immortal. Like the *Musical Offering* and the *Art of Fugue*, the *Goldberg Variations* are a stunning example of absolute music. An innocent *Sarabande* from the notebook Bach compiled for his wife, Anna Magdalena, provides the theme for a highly complex and ingeniously organized series of variations. Every third variation is a canon at a slightly larger interval. A *gigue*, a *fughetta*, a minuet, and a march all gracefully appear, and a grand French overture opens the second half. Variation five is the first in a set of brilliant virtuoso studies, and variation twenty-five, the work's centerpiece, is a beautiful *adagio* in the minor mode. A buoyant quodlibet, combining two popular songs of the day and almost mocking in its simplicity, brings this great masterpiece to a close.