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
   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. George)
   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
   Prokofiev: 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: Mörke 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. 8 in F Major
No. 9 in F Minor
No. 14 in B-flat Major
No. 5 in E-flat Major
No. 2 in C Minor
No. 11 in G Minor
No. 4 in D Minor

No. 13 in A Minor
No. 12 in A Major
No. 6 in E Major
No. 15 in B Minor
No. 3 in D Major
No. 10 in G Major
No. 7 in E 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. 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 harpsichordist 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.