

8. Aria (Soprano): Do it today, father, even today. Ah, a man! It would truly please me, if, in exchange for coffee, I should soon, even before I go to bed, get a valiant lover!
9. Recitative (Tenor): So old Schlendrian goes looking for a husband for his daughter. But Lieschen lets it be known quietly that no gentleman should come into her house unless he has personally promised, and put into the marriage contract, that she be allowed to brew coffee whenever she wishes.
10. Chorus: Just as cats never give up hunting mice, so young maidens remain "coffee-sisters." Mother loved the coffee custom, grandmother also drank the same; who will now condemn the daughters?

Concerts from the National Gallery are broadcast in their entirety at 7:00 p.m. on Sundays on radio station WGTS, 91.9 FM, four weeks after the live performance. The use of cameras or recording equipment during the performance is not allowed.

For the convenience of concertgoers (and Fräulein Lieschen!) the Garden Café remains open until 6:30 p.m.

The Fifty-third Season of

THE WILLIAM NELSON CROMWELL and
F. LAMMOT BELIN CONCERTS

at the

National Gallery of Art



2150th Concert

NATIONAL GALLERY ORCHESTRA
GEORGE MANOS, Conductor

with guest artists

CLAUDIA CHUDACOFF, violinist
CAROL LIBELO, oboist
KATHRYN HEARDEN, soprano
STANLEY CORNETT, tenor
ROBERT KENNEDY, baritone

Sunday Evening, March 5, 1995
at Seven O'clock
West Building, East Sculpture Hall

Admission free

PROGRAM

Music of Johann Sebastian Bach
(1685–1750)

Orchestral Suite in C Major BWV 1066 (1717)

Ouverture
Courante
Gavotte I and II
Forlane
Menuet I and II
Bourée I and II
Passepied I and II

Concerto for Oboe and Violin in C Minor BWV 1060

Allegro
Adagio
Allegro

INTERMISSION

Cantata No. 211: Schweigt stille, plaudert nicht BWV 211 (1734)
(The Coffee Cantata)

1. Recitative: Schweigt stille, plaudert nicht
2. Aria: Hat man nicht mit seinen Kindern
3. Recitative: Du böses Kind
4. Aria: Ei! Wie schmeckt der Kaffee süsse
5. Recitative: Wenn du mir nicht den Kaffee lässt
6. Aria: Mädchen, die von harten Sinnen
7. Recitative: Nun folge, was dein Vater spricht
8. Aria: Heute noch, lieber Vater
9. Recitative: Nun geht und sucht der alte Schlendrian
10. Chorus: Die Katze lässt das Mäusen nicht

GEORGE MANOS has been director of music at the National Gallery and conductor of the National Gallery Orchestra since 1985. Maestro Manos founded and directed for ten years the renowned Killarney Bach Festival in the Republic of Ireland, which received repeated acclaim in both Irish and international media. He is the music director of the Kolding, Denmark International Music Festival.

Violinist CLAUDIA CHUDACOFF has performed regularly with the National Gallery Orchestra since 1992, and has been the featured soloist on a number of occasions. An active recitalist and chamber musician, she is a member of the United States Marine Band White House Chamber Orchestra, and has performed as guest soloist with the Toledo Symphony, the Louisville Ballet, the Ann Arbor Symphony, and the Concert Artists of Baltimore.

Oboist CAROLE LIBELO joined the National Gallery Orchestra in 1983 and has also been heard as soloist in its concerts. She is the assistant principal oboist and solo English hornist of the Kennedy Center Opera Orchestra. Ms. Libelo has performed with many other ensembles in the Washington area, including the National Symphony, the Filene Center Orchestra at Wolf Trap, the American Chamber Orchestra, and the Virginia Chamber Orchestra, with which she has frequently appeared as soloist.

Lyric soprano KATHRYN HEARDON completed the doctor of musical arts degree at the Eastman School of Music, where she studied with the late Jan DeGaetani. A finalist in the 1992 Washington International Competition for Voice, Miss Heardon is an adjunct professor of voice at George Mason University. Having sung recently at the Kennedy Center, the National Museum of Women in the Arts, and the National Presbyterian Church, she looks forward to performances in the near future at the French Embassy, the Alexandria Lyceum, and the University of Virginia.

Tenor STANLEY CORNETT performs a varied repertoire, including opera, operetta, oratorio, and concert music. He has performed more than thirty opera roles with the opera companies of Baltimore, Washington, Hawaii, and the New York City Opera, to name just a few. As a concert artist, he has appeared with major American orchestras, including the symphony orchestras of Dallas, Atlanta, Baltimore, and San Diego, as well as with St. Paul Chamber Orchestra and the National Symphony. The conductors with whom he has worked include Robert Shaw, Christopher Hogwood, John Oliver, and the late Eduardo Mata.

Baritone ROBERT KENNEDY is also much in demand as a soloist, both as a recitalist and for his fine interpretations of opera and oratorio roles. With the National Gallery Orchestra, he has been the featured baritone soloist in such widely diverse works as Bach's *Easter Oratorio*, Mozart's *Bastien und Bastienne*, and the Duruflé *Requiem*. He is a member of the National Gallery Vocal Arts Ensemble. Mr. Kennedy teaches studio voice and opera workshops at the University of Maryland, Baltimore County.

During the six years that he was *Kapellmeister* for Prince Leopold of Anhalt-Cöthen (1717-1723), Bach had at his disposal a small group of instrumentalists whose sole duty it was to provide entertainment in the palace. The orchestral suites are believed to have been composed during that period, although the earliest surviving manuscripts of all but one date from a later period, when Bach was organizing concerts in Leipzig for a small orchestra called *Collegium musicum*.

The concerts of this ensemble, which performed once a week in the *Zimmermannische Kaffee-Haus* between 1730 and 1741, were the stimulus for the creation of the second and third works on this program. Already preoccupied with the demands of producing liturgical music for two of Leipzig's churches, Bach often re-arranged existing works for other combinations of instruments in order to be able to use them in concerts of the *Collegium*. The *C Minor Concerto* originally existed as a work for solo oboe, solo violin, and orchestra, which Bach revised during his Leipzig years as a concerto for two harpsichords and orchestra. Subsequently, the score to the original version was lost, but the version for two harpsichords survived, with the result that the work came to be known in the nineteenth and early twentieth centuries as a concerto for two pianos and orchestra. The musicologists who put together the *Neue Bach-Ausgabe* in the 1950s learned of the existence of the original version and re-created it in the form in which we hear it tonight.

It was only a matter of time before Bach, who had a lively sense of humor, would write a "Coffee" cantata for an ensemble that regularly met in a coffee house. A father's frustration with his daughter's addiction to coffee is the source of the humor, but the libretto has an underlying message about the generation gap in general. This was a topic which was certainly pertinent for Bach, whose thirteen surviving children gave him many headaches and heartaches. He not only had to deal with a conversion to Catholicism on the part of one son and criminal activity on the part of another, but he also had to accept the fact that each son who became a composer moved into a style that was totally different from his own, which later generations came to call *galant*. The proponents of this new style considered the music of the elder Bach to be outmoded and never performed it, with the result that it went unnoticed by several generations, until it was revived in the early nineteenth century by Felix Mendelssohn.

COFFEE CANTATA (Text by C. F. Henrici [Picander])

1. Recitative (Tenor): Be silent! Quit chattering and listen to what has happened to Herr Schlendrian and his daughter, Lieschen.
2. Aria (Bass): A man's children are the source of a hundred thousand misfortunes. The things I tell my daughter Lieschen every day go in one ear and out the other.
3. Recitative (Bass): You naughty child! You naughty maiden! When I finally reach my goal, you'll give up this coffee!
(Soprano): Father, don't be so harsh! If I can't have coffee three times a day, I'll dry up and wither like an old nanny-goat!
4. Aria (Soprano): Oh! How sweet that coffee tastes, more lovely than a thousand kisses, smoother than Muscatel wine! Coffee, coffee I must have, and if anyone wants to delight me, he should send me coffee.
5. Recitative (Bass): If you won't give up coffee for me, you'll have no wedding, and you'll not go out for walks.
(Soprano): Yes, yes; just leave me my coffee!
(Bass): You irritating little monkey! I'll not get you that stylish whalebone frock.
(Soprano): I can easily live with this.
(Bass): You may not stand by the window and watch the passersby.
(Soprano): And with that.
6. Aria (Bass): Hard-headed girls are not easy to persuade; but, if one finds just the right means, one can still succeed!
7. Recitative (Bass): Now do what your father tells you.
(Soprano): In everything except the coffee.
(Bass): All right! Then you'll have to be content to live without a husband.
(Soprano): Ah, yes! Dear father, a husband.
(Bass): I swear it shall not come to pass.
(Soprano): Until I can give up coffee? Well, then, may coffee be laid to rest forever! Hear me, father, I shall drink no more.
(Bass): So then you shall have one.