

tet to be premiered on the occasion of the 100th anniversary of the University of Wisconsin School of Music.

CONCERTS AT THE NATIONAL GALLERY OF ART
Under the direction of George Manos

APRIL 1995

- 2 National Gallery Chamber Players Nielsen: *Wind Quintet*
Barber: *Summer Music*
Mozart: *Piano Quintet*
- 9 Penderecki String Quartet Mozart: *Quartet, K. 575*
Mendelssohn: *Quartet, Opus 13*
Gorecki: *Quartet No. 2*
- 16 No concert

*The Fifty-second American Music Festival — April 23 through
May 21, 1995*

- 23 The Country Gentlemen *Bluegrass concert*
(Presented in the East Building
Auditorium at 3:00 and 7:00 p.m.)
- 30 National Gallery Orchestra Vlahopoulos: *Chorale Prelude*
George Manos, *Conductor* Copland: *Rodeo*
Bales: *Elegie for a Dear Friend*
Barber: *Souvenirs*

MAY 1995

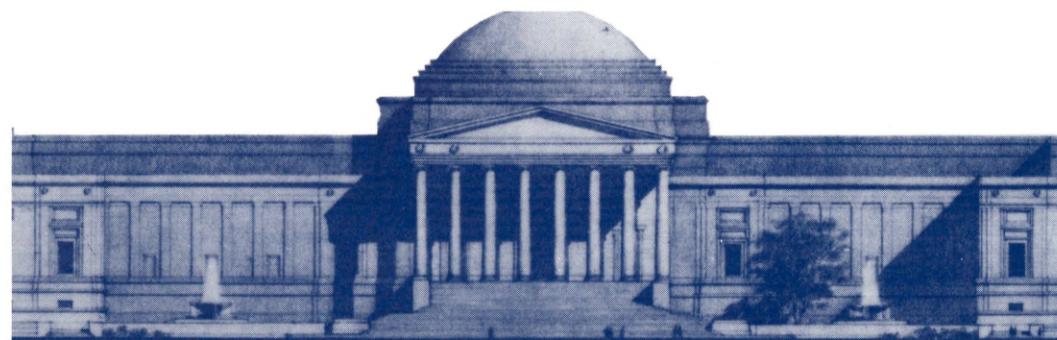
- 7 National Gallery Vocal Songs and part-songs
Arts Ensemble by American composers
George Manos, *Artistic Director*
- 14 The Uptown String Quartet *Jazz Concert*
- 21 Ramon Salvatore, *pianist* Works by Aaron Copland

The Fifty-third Season of

THE WILLIAM NELSON CROMWELL and
F. LAMMOT BELIN CONCERTS

at the

National Gallery of Art



2153rd Concert

BRUCE BRUBAKER, *pianist*

Sunday Evening, March 26, 1995
at Seven O'clock
West Building, East Garden Court

Admission free

PROGRAM

Robert Schumann Phantasiestücke (Fantasy Pieces)
(1810–1856) Opus 111 (1851)

Sehr rasch, mit leidenschaftlichem Vortrag
(Very quickly, with passionate delivery)
Ziemlich langsam (Rather slowly)
Kräftig und sehr markiert
(Strongly and heavily accented)

Daron Hagen Built Up Dark
(b. 1962) (1994)

World Premiere Performance

INTERMISSION

Franz Schubert Sonata in D Major, Opus 53
(1797–1828) D. 850 (1825)

Allegro
Con moto
Scherzo: Allegro vivace
Rondo: Allegro moderato

*The Steinway concert grand piano is a gift from
The Circle of the National Gallery of Art
and the Esther Simon Charitable Trust*

*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, the Garden Café
remains open until 6:30 p.m.*

Following BRUCE BRUBAKER's extraordinary New York debut at Alice Tully Hall in 1988, *Musical America* named him Young Musician of the Year. He has continued to attract the attention of critics and arts reporters, appearing on NBC's *Today Show* and receiving glowing reviews in the *London Times*, *The New Yorker Magazine*, and *The New York Times*. A recipient of a National Endowment for the Arts Grant and a Xerox Affiliate Artists award, Mr. Brubaker has performed in Chicago, Boston, Los Angeles, San Francisco, New York, and at the Phillips Collection here in Washington. Among the orchestras that have featured him as soloist are the Los Angeles Philharmonic, the Omaha Symphony, the Rochester Philharmonic, the Flemish Chamber Orchestra, and the Orchestra Sinfonica di San Remo (Italy). His performances overseas have included recital tours of England, Germany, Italy, and Latin America. He has premiered the music of a number of contemporary composers, including John Cage, Mark-Anthony Turnage, Jonathan Lloyd, and Jerry Owen. A native of Iowa, Bruce Brubaker studied with Jacob Lateiner at the Juilliard School of Music, where he was awarded the school's highest prize upon graduation. He is the author of articles on music that have appeared in *The Wall Street Journal*, *The Piano Quarterly*, and other magazines. Mr. Brubaker has recorded for the Vital Music/Classique label and appears at the Gallery by arrangement with Del Rosenfield Associates, Inc., of Riverdale, New York.

About *Built Up Dark* the composer writes: "The title of the piece comes from a recurrent image in Paul Muldoon's libretto for my 1993 opera *Shining Brow*, about the architect Frank Lloyd Wright. In one context, it describes Native Americans 'sweeping back across the land/ to build upon the built up dark.' In others, Wright's spouse and mistress remind him of happier times, when, with him, they 'built upon the built up dark.' To my mind, it's one of the most potent, troubling, and durable images in Muldoon's libretto. The image has been so engraved into my poetic memory that, two years after completing the opera, I still hear music when I think of it. There are no musical ideas from the opera in this piece, but the harmonic constellation of four triads is the same.... I have divorced the phrase from the associations it had in the libretto and have focused on the purely psychological, emotional, and musical states that it evokes. *Built Up Dark* was commissioned for and is dedicated to Bruce Brubaker (through the generosity of Dr. James Stickley.)"

A native of Wisconsin, Daron Hagen studied at the Curtis and Juilliard Schools of Music. He has received commissions from the Philadelphia Orchestra, the New York Philharmonic, and the symphony orchestras of Milwaukee, St. Louis, Denver, Houston, Florida, and Oakland, California. His other recent commissions, in addition to *Built Up Dark*, include an opera for the University of Nevada, called *Opera Vegas*, and a work for brass quin-