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

DECEMBER 1996
8  James Ehnes, violinist
    Eduard Laurel, pianist
    Beethoven: Sonata No. 2 in A
    Bartok: Rhapsody No. 2
    Brahms: Sonata No. 2 in A
15  Orli Shaham, pianist
    Mozart: Sonata in C, K. 330
    Schumann: Faschingsschwank aus Wien
    Beethoven: Variations, Op. 26
    Chopin: Nocturne, Op 27, No. 2
    Ballade in F Minor, Op. 52
22  The Washington Men’s Camerata
    Thomas Beveridge, Director

JANUARY 1997
5  National Gallery Orchestra
    George Manos, Conductor
    Gala Viennese New Year Concert
12  The Verdehr Trio
    Walter Verhehr, violin
    Elsa Ludewig-Verdehr, clarinet
    Gary Kirkpatrick, piano
    Menotti: Trio
    Mozart/Niblock: Sonata in B-flat Major
    Jonathan Kramer: Serbelloni Serenade

Concerts from the National Gallery are broadcast in their entirety at 7:30 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.

The Fifty-fifth Season of
THE WILLIAM NELSON CROMWELL and F. LAMMOT BELIN CONCERTS

National Gallery of Art

2210th Concert

JUSTIN BLASDALE, pianist

Sunday Evening, December 1, 1996
Seven O’clock
West Building, West Garden Court
Admission Free
Franz Schubert (1779-1828)  
Sonata in C minor, Opus Posthumous  
D. 958 (1828)  
Allegro  
Adagio  
Minuetto: Allegro  
Allegro

Robert Helps (b.1928)  
3 Hommages  
(1972)  
Hommage à Fauré  
Hommage à Rachmaninoff  
Hommage à Ravel

J.S. Bach (1685-1750)  
Partita No. 4 in D Major  
BWV 828 (c. 1730)  
Overture  
Allemande  
Courante  
Aria  
Sarabande  
Menuet  
Gigue

**INTERMISSION**

Justin Blasdale made his New York debut at Carnegie Hall in 1971 as the winner of the Concert Guild Annual Auditions. Born in Berkeley, California, he received his early training there from Wanda Krasnoff. His studies continued at the Juilliard School with Rosina Lhevine, Adele Marcus, and Jeanene Dowland, where he earned his Bachelor's and Master's degrees. Mr. Blasdale made his premier appearance with the San Francisco Symphony at the age of seventeen and appeared in two subsequent seasons. After winning the Concert Artist Guild Concerto Award, he performed with the Pittsburgh Symphony at the Amber Festival. He has given the world premieres of works by Thomas Pasatieri and has collaborated with New York choreographer Anna Sokolow for numerous premieres. Justin Blasdale teaches at the San Francisco Conservatory in the Yehudi Menuhin Program of the Nueva Learning Center and appears at the National Gallery by arrangement with Lisa Sapinkopf Artists of Berkeley, California.

Franz Schubert composed his \textit{Sonata in C minor} in the last year of his life. Though the sonata is robust and full of vigor, the extremely ill composer was able to perform it only once, in the house of the physician who was caring for him at the time. The sonata exhibits firm musical structure for the first three movements, giving it a majestic grandeur. In the last movement, however, form gives way to Schubert's desire to fulfill his melodic intentions.

Composer Robert Helps has consistently demurred when asked to write descriptive notes for his \textit{3 Hommages}. His preference is that the listener react to the three pieces without prejudicial information. Lest the listener look for stylistic links between an \textit{Hommage} and the music of the composer to whom it is dedicated, Mr. Helps reveals that the pieces were finished long before their titles were selected. The range of pianistic technique that is required by these pieces makes them favorites for the "contemporary" category in piano competitions.

The six \textit{Partitas} form the first part of Bach's \textit{Clavierübung (Keyboard Practice)}, and after being published separately beginning in 1726, they were issued as a set in 1731. Like most of his keyboard works, they were written primarily for didactic purposes. Versions of two of them appear in the notebook that Bach put together for teaching his second wife, Anna Magdalena. The original title page, however, dedicates them "to music lovers, in order to refresh their spirits."

– Notes by Ann Margeson