The *Wanderer Fantasy* is a brilliant work that epitomizes the genius of Schubert. He has occasionally been described as the bane of a pianist's existence, because his compositions are often awkward to play. Schubert himself could not get through particular sections of the *Wanderer Fantasy*, and would rant and rave at the inane difficulty of his own composition. The result, however, is music which is radiant and unique.

- Notes by Ann Margeson

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

#### DECEMBER 1996
29 James Dick, pianist
Schumann: *Arabesque*
Beethoven: *Sonata, Opus 78*
Schubert: *Wanderer Fantasy*

#### JANUARY 1997
5 National Gallery Orchestra
George Manos, Conductor
Gala Viennese New Year Concert
Menotti: *Trio*
Mozart/Niblock: *Sonata in B-flat Major*
Jonathan Kramer: *Serbelloni Serenade*

12 The Verdehr Trio
Walter Verhehr, violin
Elsa Ludewig-Verdehr, clarinet
Gary Kirkpatrick, piano

19 Jason Stearns, baritone
Diane Winter-Pyles, pianist
Schumann: *Liederkreis, Opus 39*
Debussy: *Ariettes oubliées*
Poulenc: *Le bestiaire*

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.

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

National Gallery of Art

2214th Concert

**JAMES DICK, pianist**

Sunday Evening, December 29, 1996
Seven O’clock
West Building, West Garden Court

Admission Free
PROGRAM

Robert Schumann  Arabesque, Opus 18  (1838)
(1810-1856)

Ludwig van Beethoven  Sonata No. 24 in F-sharp Major  Opus 78 (1809)
(1770-1827)

Adagio cantabile; allegro ma non troppo
Allegro vivace

Sergei Prokofiev  Sonata for Piano No. 7  Opus 83 (1939-42)
(1891-1953)

Allegro inquieto
Andante caloroso
Precipitato

INTERMISSION

Franz Schubert  Fantasy in G ("Wandererfantasie")
(1797-1828)

Allegro con fuoco, ma non troppo
Adagio
Presto
Allegro

JAMES DICK is a distinguished performer who has appeared in such famous American venues as Chicago’s Orchestra Hall, The Kennedy Center, The Academy of Music in Philadelphia, and Carnegie Hall. He has also received international attention, performing in venues such as London and Paris. As a chamber music artist, Mr. Dick has performed with such distinguished ensembles as the Cleveland, Tokyo, Colorado, Parisii, and Ravel String Quartets. While at the University of Texas he studied with Dalies Frantz and subsequently in London with Sir Clifford Curzon. James Dick was a top prize winner in the Tchaikovsky, Busoni, and Leventritt International Competitions. He was awarded two Fulbright Fellowships for study at London’s Royal Academy of Music, where he received the Royal Academy’s Beethoven Prize, the Tobias Matthay Fellowship, and the Recital Medal for Performance. Extending his success to the other side of the English Channel, Mr. Dick received the Insignia of Knight of Arts and Letters in 1995, a prestigious mark of honor bestowed by the French Ministry of Culture.

In addition to his achievements as a concert artist, James Dick has established a summer academy for advanced musical studies in the historic restoration village of Round Top, Texas. Considered one of the foremost academies of its kind in the United States, the event attracts talented young musicians from all over the world.

Schumann’s piano works breathe intimacy, sentimentality, and subjectivity. Extremely acute to every influence in his environment, he was sentimental in a positive sense. His ability to render emotion in music is equaled only by the same quality in his contemporary, Chopin. The Arabesque displays the romantic nature of Schumann in a charming, whimsical manner.

Though Beethoven was often acclaimed for his grand dramatic style, his Sonata No. 24 in F-sharp Major departs from his traditional compositional approach. This sonata consists of only two movements and has a startlingly brief four-measure introduction. Though this work could be conceived as being naive, one cannot help but recognize the beauty and irrepressible honesty that make it a masterpiece.

Prokofiev’s Seventh Sonata received its first performance in 1943, with Sviatoslav Richter at the piano. The work was very well received, and was awarded a Stalin Prize almost immediately. The simple yet lush harmonies of the slow movement are unusual for Prokofiev, but in the final movement the composer returns to the dynamism for which he was justly famous.