

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

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|----|----------------------------|--|
| 29 | James Dick, <i>pianist</i> | Schumann: <i>Arabesque</i><br>Beethoven: <i>Sonata, Opus 78</i><br>Schubert: <i>Wanderer Fantasy</i> |
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JANUARY 1997

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| 5  | National Gallery Orchestra<br>George Manos, <i>Conductor</i>   | <i>Gala Viennese New Year Concert</i>  |
| 12 | The Verdehr Trio<br>Walter Verdehr, <i>violin</i><br>Elsa Ludewig-Verdehr, <i>clarinet</i><br>Gary Kirkpatrick, <i>piano</i> | Menotti: <i>Trio</i><br>Mozart/Niblock: <i>Sonata in B-flat Major</i><br>Jonathan Kramer: <i>Serbelloni Serenade</i> |
| 19 | Jason Stearns, <i>baritone</i><br>Diane Winter-Pyles, <i>pianist</i>   | Schumann: <i>Liederkreis, Opus 39</i><br>Debussy: <i>Ariettes oubliées</i><br>Poulenc: <i>Le bestiaire</i>           |

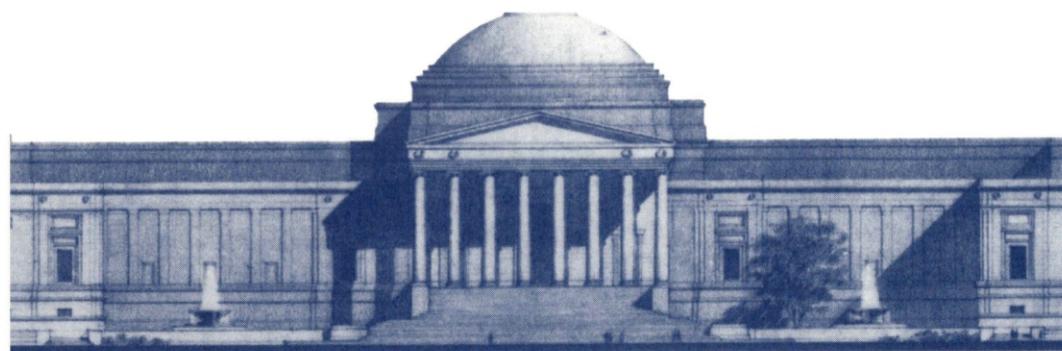
*Concerts from the National Gallery are broadcast in their entirety at 7:00 p.m. on Sundays on radio station WGTS, 91.9 FM, four weeks after the live performance. The use of cameras or recording equipment during the performance is not allowed.*

*For the convenience of concertgoers the Garden Café remains open until 6:30 p.m.*

*The Fifty-fifth Season of*

THE WILLIAM NELSON CROMWELL and  
F. LAMMOT BELIN CONCERTS

National Gallery of Art



*2214th Concert*

**JAMES DICK, *pianist***

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

*Admission Free*

## PROGRAM

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

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

Adagio cantabile; allegro ma non troppo  
Allegro vivace

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

Allegro inquieto  
Andante caloroso  
Precipitato

## INTERMISSION

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

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.