Concerts at The National Gallery of Art
Under the Direction of George Manos

April 1998
26 Nelson Freire, pianist
Brahms: Sonata No. 3
Schumann: Papillons
Chopin: Fantaisie in F Minor
Liszt: Consolatio No. 3

May 1998
THE FIFTY-FIFTH AMERICAN MUSIC FESTIVAL
MAY 3 THROUGH 31, 1998
3 National Gallery Orchestra
George Manos, conductor
Copland: Appalachian Spring
Robert Ward: Symphony No. 3
Sotirios Vlahopoulos: Ode
(Charlottesville premiere)
Charles Ives: In the Mornin', The Collection
Nancy Daley: Five Amusements
(Rock Hill premiere)

10 National Gallery Vocal Arts Ensemble
George Manos, artistic director
Rosa Lamoreaux, soprano
Beverly Benso, contralto
Samuel Gordon, tenor
Robert Kennedy, baritone
Francis Conlon, pianist

17 Upper Valley Duo
Tim Schwartz, violinist
Dan Weiser, pianist
Wm. G. Still: Suite for Violin and Piano
Amy Beach: Sonata for Violin and Piano
W. C. Handy: St. Louis Blues

24 New England Spiritual Ensemble
Vincent Dion Stringer, artistic director
Fredericka King, pianist
American Spirituals and Gospel Songs

26 Washington Men's Camerata
Thomas Beveridge, conductor
Michael Patterson, pianist

31 Washington Men's Camerata
R. Thompson: Testament of Freedom
Michael Patterson, pianist

June 1998
7 National Gallery Orchestra
George Manos, conductor
Chadacoff, tenor
Marcio Botelho, cellist
Copland: Appalachian Spring
Robert Ward: Symphony No. 3
Sotirios Vlahopoulos: Ode
(Charlottesville premiere)

14 Natsuki Fukasawa, pianist
Brahms-Busoni: Two Choral Preludes
Janácek: Fünf Fuguen
Busoni: Edige No. 4
Chopin-Pindsay: Polonaise

21 National Gallery Chamber Players String Quartet
George Manos, artistic director
Mozart: "Dissonant" Quartet
Shostakovich: Quartet No. 7 in F Minor
Frank Bridge: Quartet No. 2

28 National Gallery Chamber Players Woodwind Quintet
George Manos, artistic director
Works for wind quintet by Paul Taffanel, Anton Reicha, and Percy Grainger

National Gallery of Art

The Fifty-sixth Season of
THE WILLIAM NELSON CROMWELL and E LAMMOT BELIN CONCERTS

Sunday Evening, April 19, 1998
at Seven O'Clock
West Building, West Garden Court
Admission Free
Johann Sebastian Bach's Goldberg Variations, BWV 988 is a collection of the keyboard works originally published as Part IV of his Clavier-Übung, published in 1725. It is at once serene and vivacious. The work carries the name of a Bach pupil, Johann Gottlieb Goldberg (1727-1756), who was a harpsichordist in the service of Count Hermann Karl von Kayserlingk, the Russian ambassador to the Electoral Court at Dresden in the 1740s. According to Johann Nikolaus Forkel (1749-1818), who was the first Bach biographer, Forkel does not tell us whether the Count was cured or even relieved of his insomnia by this music, and the accuracy of detail in his report has been called into question by his master. The use of cameras or recording equipment during the performance is not allowed.

The variations make calculated use of a musical device known as canon, in which the theme is presented in imitation of itself. The imitation begins before the first presentation of the theme is finished, resulting in a duet. The canons occur at nos. 3, 6, 9, etc., and are labeled by Bach with the Italian name for the interval between the two voices that appear in canon. Bach utilizes all of the intervals in order, starting with the unison and moving through to the ninth. The other variations are in free style, and most are highly virtuosic. The final variation is a two-manual quodlibet, in which well-known melodies or texts are presented simultaneously or successively, with results that are intriguing and often humorous. After the quodlibet there is silence, which is broken by the reappearance of the Aria - aristocratic, somber, and contented as it was at the beginning - bringing this mighty work to a quiet close.

Bach's Goldberg Variations, BWV 988 were originally published as Part IV of his Clavier-Übung, a collection of the keyboard works he deemed to be his best. The Aria that provides the theme for the variations is a sarabande from Bach's second Clavierbüchlein für Anna Magdalena Bach, published in 1725. It is at once serene and vivacious. The work carries the name of a Bach pupil, Johann Gottlieb Goldberg (1727-1756), who was a harpsichordist in the service of Count Hermann Karl von Kayserlingk, the Russian ambassador to the Electoral Court at Dresden in the 1740s. According to Johann Nikolaus Forkel (1749-1818), who was the first Bach biographer, Count von Kayserlingk was afflicted with nervous attacks and sleepless nights. One of the duties of the Count's harpsichordist was to play in an adjoining room until his patron was able to fall asleep. The Count, knowing Bach's reputation, commissioned him to write a composition of considerable length and enthralling diversity, so that Goldberg would have plenty of material with which to fulfill his nocturnal duties. Having received the score, the Count wrote a letter to Goldberg, requesting him to "come and play me your variations." Goldberg reportedly acceded to this request many times, with the result that posterity knows the variations by his name and not that of his master.