In the year 1720, Johann Sebastian Bach maintained his post as *Hofkapell-meister* at the Royal Court of Anhalt-Köthen, under the patronage of Count Leopold, an enthusiastic supporter of the arts. It was also during this year that Bach's first wife, Maria Barbara, died. Scholars have linked her death and Bach's choosing to compose his *Partita No. 2* in the key of d minor, a key which had elegiac associations according to the then prevalent doctrine of affects. The *Partita* opens with four dances (though certainly no one would have danced to these chamber music settings) which represent the core of baroque suites: the *Allemande*, a stout, German dance; the *Courante*, a tripping, triple metered French dance; the *Sarabande*, a majestic dance of Spanish origin; and the spirited, English *Gigue*. In this partita, Bach gives the most weight to the *Chaconne*, a continuous theme and variations form based on a dance of 16th-century Latin American origin. In this chaconne, Bach sets some thirty different variations against his eight measure theme.

—Notes by Sue Anne Jager

CONCERTS AT THE NATIONAL GALLERY OF ART May and June 1994

MAY		
29	Grant Johannesen, <i>pianist</i>	Beethoven: Sonata, Op. 78 Schubert: Sonata in B-flat major Franck: Prélude, choral, et fugue Fauré: Ballade, Op. 19 Ravel: Five O'Clock Fantasy
JUNE		
5	Carl Halvorson, tenor Steven Blier, pianist	Songs by Britten and Rachmaninoff Schumann: <i>Dichterliebe</i>
12	National Gallery Orchestra George Manos, Conductor	Schubert: Overture in C Mozart: Symphony No. 40 Fauré: Pavanne Fauré: Pelléas et Mélisande
19	Charles Wadsworth and Samuel Sanders, <i>piano duo</i>	Works for piano four-hands by Poulenc, Schubert, and Mozart
26	Jeffrey Biegel, pianist	Works by Beethoven, Scriabin, Liszt, Cui, and Rubinstein

THE WILLIAM NELSON CROMWELL and E. LAMMOT BELIN CONCERTS

at the

National Gallery of Art



2124th Concert

JAMES BUSWELL, violinist

Sunday Evening, May 22, 1994 at Seven O'clock West Building, West Garden Court Admission Free

PROGRAM

Georg Philipp Telemann (1681-1767)

Fantasie No. 9 in B Minor (1735)

Eugène Ysaÿe (1858-1931)

Solo Sonata No. 3 in D Minor, Op. 27

"Ballade" (1924)

Béla Bartók (1881-1945) Solo Sonata (1943)

(1720)

Tempo di ciaconna

Fuga

Melodia-adagio

Presto

INTERMISSION

Johann Sebastian Bach (1685-1750)

Partita No. 2 in D Minor, BWV 1004

685-1750)

Allemande Courante Sarabande Gigue Chaconne

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.

A versatile musician, JAMES BUSWELL is active as a soloist with orchestra, chamber musician and recitalist, conductor, educator, recording artist, and film personality. In all of these capacities, Mr. Buswell elicits the highest praise from audiences, critics, and colleagues alike. Well-known for his affinity for the music of J.S. Bach, Mr. Buswell also serves as an advocate of new compositions, performing the world premieres of works by Charles Wuorinen, Ned Rorem, Gian Carlo Menotti, Gunther Schuller, Peter Schikele, and others. After serving for more than a decade on the faculty of the Indiana University, Mr. Buswell and his family moved in 1987 to Massachusetts, where he teaches at the New England Conservatory in Boston. He is frequently engaged as an artist-in-residence and visiting professor, particularly at Harvard University and Amherst College. During the formative years of his career, Mr. Buswell won First Prize in the famed Merriweather Post Competition in Washington, D.C.

Although Johann Sebastian Bach is oft regarded as the most prominent and prolific composer of the late baroque era, that distinguishing honor is more properly associated with his contemporary, Georg Philipp Telemann, who composed over forty operas, twelve complete cantata cycles for the liturgical year, forty-four passions, and thousands of other church compositions. Telemann, who was a long time friend of Bach and stood as the godfather to one of Sebastian's sons, Carl Philipp Emanuel, also wrote hundreds of chamber works, including this *Fantasie in B minor* for solo violin.

Belgian-born violinist, conductor, and composer Eugène Ysaÿe heard one of his young contemporaries, Joseph Szigeti, perform a Bach violin sonata. Inspired by both the Hungarian's performance and the work itself, Ysaÿe immediately sequestered himself in his seaside study in Le Zoute. Twenty-four uninterrupted hours later, he emerged with the detailed sketches of his six solo violin sonatas, each of which bears some evidence of Bach's influence and each of which pays tribute to the virtuosity of one of Ysaÿe's younger contemporaries. The third sonata, dedicated to Rumanian Georges Enescu, is the shortest of the six, being only a single movement entitled *Ballade*. Despite its comparative brevity, Ysaye's *Sonata No. 3*, with its lyrical and highly virtuosic passages, embraces broad emotional ranges which culminate in a passionate coda.

Like Ysaÿe, Béla Bartók was influenced by the Bach interpretations of his contemporaries. Commissioned and inspired by American violinist Yehudi Menuhin, Bartók used Bach's *Solo Sonata in C major* as a model for his own *Solo Sonata*. The modeling of Bach's work is most evident in the namings of the movements as well as in the arrangement of the movements according to tempi: slow, fast, slow, fast, respectively. The contrapuntal forms of the first and second movements were also certainly influenced by Bach's work, though the musical development, particularly in the first movement, resembles the classical sonata rather than the baroque chaconne or fugue.