

NATIONAL GALLERY OF ART CONCERTS — 1986-1987

45th Season

COMING EVENTS

February

22 Ney Salgado, *Piano*

March

1 National Gallery Winds, George Manos, *Conductor*

8 National Gallery Vocal Arts Ensemble

15 Carnegie-Mellon University Trio

22 Andrzej Wasowski, *Piano*

29 Theodore Edel, *Piano*

April — *44th Annual American Music Festival*

5 National Gallery Orchestra, George Manos, *Conductor*

12 John Young, *Piano*

19 Easter Program, UMBC Camerata and the National Gallery  
Orchestra, George Manos, *Conductor*

26 Peter Vinograde, *Piano*

May — *44th Annual American Music Festival*

3 George Shearing, *Piano*, and Don Thompson, *Bass*

10 Philadelphia Trio

17 Jefferson Quartet

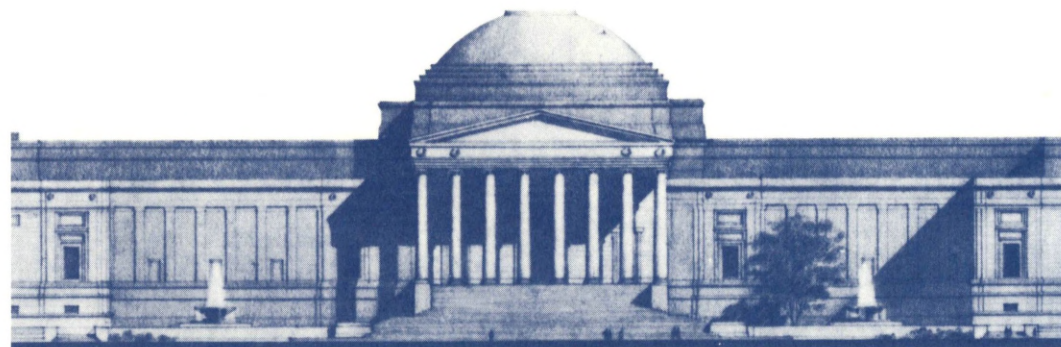
24 Annapolis Brass

31 National Gallery Orchestra, George Manos, *Conductor*

THE WILLIAM NELSON CROMWELL CONCERTS

**National Gallery of Art**

*1845th Concert*



NATIONAL GALLERY STRINGS  
GEORGE MANOS, *Conductor*  
Nancy Ellsworth, *Violin, Guest Artist*

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Sunday Evening, February 15, 1987  
at Seven O'clock  
West Building, West Garden Court

PROGRAM

Music of Johann Sebastian Bach

Air, from Suite No. 3 in D Major ..... BWV 1068

Concerto for Violin and Orchestra, No. 2  
in E Major ..... BWV 1042

Allegro  
Adagio  
Allegro assai

Nancy Ellsworth, *violin*

INTERMISSION

*Twelve minutes*

Brandenburg Concerto No. 3, in G Major ..... BWV 1048

Allegro  
Adagio – Allegro

Brandenburg Concerto No. 2, in F Major ..... BWV 1047

Allegro  
Andante  
Allegro assai

*Assisting musicians:*

William Montgomery, flute  
Gene Montooth, oboe  
Dennis Edelbrock, trumpet  
Richard Roeckelein, harpsichord

National Gallery Orchestra Concertmaster NANCY ELLSWORTH appears as soloist tonight in the E Major Violin concerto. In addition to numerous other solo and chamber ensemble performances, Mrs. Ellsworth serves as Concertmaster of the Kennedy Center Opera Orchestra. A native of California, where she studied violin with Naoum Blinder, she graduated from Mills College with the Bachelor's Degree in Violin and Composition, which she studied under Darius Milhaud. Later she was a student of Efreim Zimbalist at the Curtis Institute in Philadelphia, from which she received the Artist's Diploma. A former member of the Denver and Pittsburgh Symphony Orchestras, Mrs. Ellsworth now resides in Kensington, Maryland.

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In his orchestral writing, J.S. BACH followed the Italian models of form which were developed by Corelli, Vivaldi and Albinoni. Bach's third *Suite* was composed for the *Collegium Musicum*, a society connected with the University of Leipzig, which Bach conducted for many years in sessions in a coffee house near the University. The *Air* from this work has become very familiar due to a later arrangement for solo violin, using only the lowest string of the instrument. This evening, however, we present the *Air* as Bach originally composed it.

The *Brandenburg Concertos* were composed some time between 1717 and 1721, when Bach was Court Musician to the Prince of Anhalt-Cöthen. Wanting to further his career, and thinking his own post might be in jeopardy, he composed six concertos for orchestra and sent them to the Margrave of Brandenburg as an offering, a follow-up, as it were, to an earlier visit, during which the Margrave had praised him. Historians tell us that the concertos were never acknowledged by the Margrave or played by his orchestra. In fact, they remained unknown until the Bach revival in the 19th century. Ironically, the name of Brandenburg has been made world famous by music he and his court ignored.

Like the suites, the violin concertos were also written while Bach was court composer for the Prince of Anhalt-Cöthen. Later in his career, in Leipzig, he satisfied the need for new repertoire for the *Collegium* by transcribing all of them for solo keyboard instrument and orchestra. Even those which we now know as piano or harpsichord concertos were probably originally written for the violin.