

CONCERTS AT THE NATIONAL GALLERY OF ART

50TH SEASON - 1991-1992

Dates and Performers

Programs

OCTOBER 1991

6 National Gallery Orchestra
George Manos, *Conductor*

Beethoven: *Coriolan Overture*
Grieg: *Peer Gynt Suite No. 1*
Sibelius: *Symphony No. 2*

13 National Gallery Vocal Arts Ensemble
with early music ensemble Hesperus
(Honoring the exhibition
1492: Art in the Age of Exploration)

de Zumaya: *Magnificat secundi toni*
Ponce: *Torre de la niña*
Selections from *Monumentos de
la musica española*

20 The Krosnick/Kalish Duo,
cello and piano

Beethoven: *Cello Sonata in C Major*
Henry Cowell: *Cello Sonata*
Shostakovich: *Cello Sonata*

27 John Browning, *pianist*

Mozart: *Sonata in F Major, K. 494
and 533*
Chopin: *Nocturne, Opus 27, No. 2*
Scherzo, Opus 39
Rachmaninoff: *Sonata, Opus 36*

NOVEMBER 1991

3 National Gallery Orchestra
George Manos, *Conductor*
Honoring the exhibition *Albert
Bierstadt: Art and Enterprise*)

MacDowell: *Suite No. 1 for Orchestra*
Brahms: *Symphony No. 3*

10 Jorge Chaminé, *baritone*
A recital of Iberian music
(Honoring the exhibition
1492: Art in the Age of Exploration)

Spanish and Portuguese songs from
the 15th to the 18th centuries and
Songs by Villa Lobos, Braga, and
Guastavino

17 Leonidas Kavakos, *violinist*
Peter Nagy, *pianist*

Schumann: *Sonata, Opus 121*
Bartok: *Rhapsody No. 1*
Sarasate: *Zigeunerweisen*

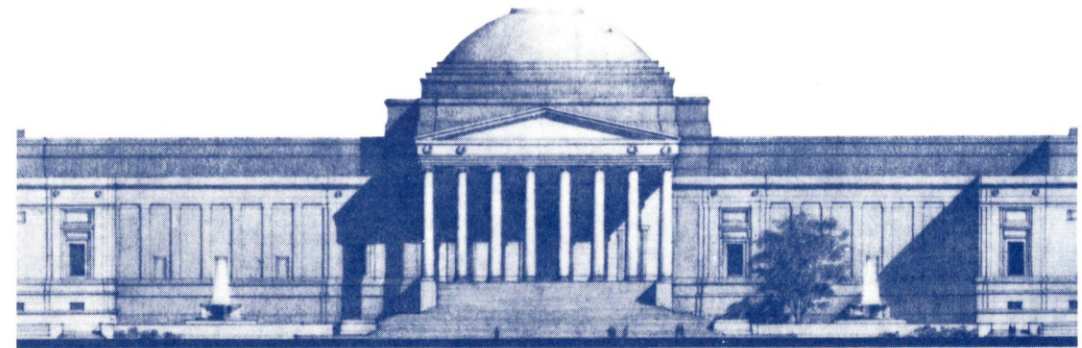
24 Klaus Hellwig, *pianist*

Beethoven: *Sonata, Opus 10, No. 1*
Debussy: *Preludes from Book II*
Schumann: *Carnaval*

THE WILLIAM NELSON CROMWELL and
F. LAMMOT BELIN CONCERTS

at the

National Gallery of Art



1991-1992 Season

Celebrating Fifty Years of Free Concerts
in the Nation's Capital

George Manos
Director of Music

Sunday Evenings at Seven O'clock
West Building, West Garden Court

2016th Concert

October 6, 1991

NATIONAL GALLERY ORCHESTRA

GEORGE MANOS, *Conductor*

PROGRAM

Ludwig van Beethoven Overture to *Coriolan*, Opus 62
(1770-1827) (1807)

Edvard Grieg Peer Gynt Suite No. 1, Opus 46
(1843-1907) (1888)

Morning
Ase's Death
Anitra's Dance
In the Hall of the Mountain King

INTERMISSION
(*Twelve Minutes*)

Jean Sibelius Symphony No. 2 in D Major, Opus 43
(1865-1957) (1902)

Allegretto
Tempo andante, ma rubato
Vivacissimo
Finale: Allegro moderato

First convened in 1942 using members of the National Symphony, the NATIONAL GALLERY ORCHESTRA has presented concerts in the Gallery on a regular basis ever since. It has had the privilege of playing the world premiere performances of significant works by nationally known composers, among them the *First Symphony* of Charles Ives, David Diamond's *Concertino for Piano and Orchestra*, and Daniel Pinkham's *Fourth Symphony*. The orchestra will present ten concerts in the 1991-1992 season, two of which will contain special repertoire to mark the openings of exhibitions at the Gallery. On November 3, a program of music by MacDowell and Brahms will honor the opening of *Albert Bierstadt: Art and Enterprise*, and on March 1, 1992, a program including Manuel de Falla's *El amor brujo* will celebrate the exhibition *John Singer Sargent's "El Jaleo."*

Conductor, composer, and pianist GEORGE MANOS has been music director at the National Gallery and conductor of the National Gallery

orchestra since 1985. A native of Washington, he was already conducting orchestras and choirs in this city at the age of seventeen. He has taught piano, conducting, and chamber music at Catholic University and has served as director of the Wilmington, Delaware, School of Music, where he initiated an annual jazz festival and clinic. Mr. Manos founded and directed for ten years the renowned Killarney Bach Festival in Ireland, and has recently been named director of a new music festival in Kolding, Denmark, the Scandinavian Music Festival.

The practice of providing an overture and incidental music for a play was quite common by the time the Austrian playwright and civil servant, Heinrich von Collin, asked Beethoven to provide music for his tragedy, *Coriolan*. It took the composer some time to get around to fulfilling this commission, and the play was presented in the meantime, in 1802, using selections from Mozart's *Ideomeneo* as the incidental music. By the time the overture was finished, the play was out of fashion, so Beethoven saw no need to provide additional incidental music for it. He did see to it, however, that his overture made it into concert programs under his direction.

Grieg's *Peer Gynt Suite* was also originally composed as incidental music, in this case to Henryk Ibsen's *Peer Gynt*. Grieg had the highest respect for Ibsen, and entered into the project with great gusto. Although he was disappointed in the way the music was used and performed in the play's opening run in Oslo, he continued to promote the music, and later published it in the form of two suites. Grieg provided his own summary of Ibsen's play in the preface to his second suite: "Peer Gynt . . . is . . . a character of morbidly developed fancy and a prey to megalomania. In his youth he has many wild adventures—comes, for instance, to a peasants' wedding, where he carries off the bride up to the mountain peaks." (*Morning*) "Here he leaves her to roam about with wild cowherd girls. He then enters the kingdom of the mountain king, whose daughter falls in love with him and dances to him. But he laughs at the dance and the droll music, whereupon the enraged mountain folk wish to kill him." (*In the Hall of the Mountain King*) "But he succeeds in escaping and wanders to foreign countries, among others to Morocco, where he appears as a prophet and is greeted by Arab girls." (*Anitra's Dance*) Ase is Peer Gynt's mother, whose death is tenderly represented by Grieg in a threnody for muted strings which is the second movement of the first suite.

In the late 1890s, Sibelius, who had already established a reputation as a composer of lengthy programmatic works drawing from Finnish folklore, turned to the composition of non-programmatic symphonies. The *Second Symphony* was composed while he was on holiday in Italy in 1902, and although it is not by intention programmatic, it reveals intense patriotic fervor on the part of the Finnish composer. Sibelius' seven symphonies stand at the peak of the nineteenth century symphonic tradition. With the completion of the last one in 1924, he apparently felt he had said all he had to say in music. He composed nothing more after that date, even though he lived another thirty-three years.